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Editor : Ganesh Lalwani

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Plates

By its roaring waves and dashing spray proclaiming that it had mountains and pearls was the ocean surrounding Jambudvipa, in the middle of which was mount Meru, south of which was the land of *dharma* Bharata-Khanda. Among the many beautiful countries it contained, an abode of the Jina *dharma*, a mine of good discipline, like the dwelling of Padmasana (Brahma) having acquired great fame, the birth-place of learning and wealth, the home of unequalled splendid earnestness, thus distinguished in many ways was the lovely Karnata country.

—Kuppatur stone inscription
styled Sb. 261 dated A.D. 1408
Epigraphia Carnatica, VIII, pp. 41, 107

The present number is an
offering of our heart-felt
tribute to Bahubali in remembrance of his serene colossi,
the Gommatesvara of endless
years to come as carved on
the high rock at Sravana
Belgola under tropical sky
about one thousand years ago.


mighty stature
stood his feet,
limbs glittering
dark blue Sky
Eagles cry and
laugh.
—W. BLAKE



A Voyager

MUNI RUPACHANDRA

Standing in the meaningless meaning
A meaningful meaning touching the sky !
Values of Existence,
    Power,
        And pride of victory
Trying to own them negatively
    You have given birth to a negative owning,
        This I am saying under compulsion,
            Its not your work,
Dripping from your forehead
    A drop has become a continuous flow,
        But you have not.

Touching your head
    Time has become tradition,
        But ye have not.

Today I feel
All meaning signifying you
Has become meaningless,
And I in search of that meaning
Am lost in negation.
You—
Are a total meaning for this only
No meaning is drawn out of you.
You are voyger
Time moves by whose aid
But who himself moves not.

[written at the feet of 56′ high image of Bahubali]
Translation : Ganesh Lalwani

Gommata Colossus in Sravana Belgola

S. K. Ramchandra Rao

The first of the twenty four Tirthankaras, was Rsabhadeva (called Adinatha), held in highest esteem. The subject of the Gommata colossus in Sravana Belgola, Karkala and Venur—all in Mysore State, is described in legends as the younger son of this first Tirthankara, the elder one being Bharata, after whom, according to the Jainas, India is celebrated as Bharatavarsa, Bharatakhanda or Bharatabhumi.

Rsabhadeva was a king before he became a saint. His parents, Maru and Puru, find a mention not only in Jaina *Ādipurāṇa* but in the Brahmana *Bhāgavata-purāṇa* also. This Rsabhadeva had two wives, Yasasvini and Sunanda. Of his sons, Bharata the elder was born of the former, and Bahubali the younger of the latter : he had a large number of children besides these. When the king entered old age, he divided his empire amongst his sons and retired into a forest retreat for practising austerities. Bharata now became lord of Ayodhya, and Bahubali of Paudanapura. Bharata in due course aspired to become the sole lord of the whole country and directed his brothers, who were now independent lords of different territories as decreed by their father, to surrender their independence to his suzerainty. The brothers (whose number is given as a hundred) all except Bahubali, not approving of Bharata's mentality, relinquished their kingdoms and retired to jungle retreats in a fit of renunciation. But Bahubali protested against his brother's unjust demand and struck to his own ; he announced his resolve to resist any aggression. The indignant Bharata attacked Bahubali with a mighty force. A furious fight ensued between the brothers, as the counsellors on both sides decided that armies should not be involved. In the fight, Bahubali came out victorious and Bharata was humbled. Now Bahubali was the virtual emperor of the whole realm. But he was

overcome by a severe grief at having caused so much pain to his brother for the lust of power, and relinquished his claim and retired to the jungle, where resided his father. Having been initiated by him into asceticism, Bahubali engaged himself in severe austerities. He continued in the standing posture for years on stretch in deep contemplation ; molehills grew over his legs, snakes made their dwelling therein, creepers spread over his arms ; he was lost in profound meditation. Ultimately he attained complete liberation of spirit and became a 'Kevali' (an emancipated saint). Bharata later caused a gigantic golden statue of his brother to be created at Paudanapura.

It is this incident that is in the background of the colossus of Gommata in Sravana Belgola. Gommata is the local name for Bahubali. The term first appears in a work written by the teacher of the person responsible for the installation of the colossus, *Gommaṭasāra* by Nemicandra Siddhanta-Cakravarti. The word according to M. Govinda Pai is a corrupt form of 'Manmatha' (Cupid) ; Professor T. N. Srikantiah suggests that 'Gommata' was first an appellation of Camundaraya who caused the colossus to be erected, and that he got that appellation on account of the benefaction of the spirit 'Gummadi' (corrupt 'Kusmandi') whose devotee he was. R. Narasimhacharya translated the word 'Gommata' as 'excellent'.

There are three celebrated images of this Bahubali, all called 'Gommatesvara', in Karnataka : one the 56½ feet tall colossus at Sravana Belgola in Hassan District, Mysore ; another 41½ feet image at Karkala, and still another (35 feet) at Venur, both in South Kanara. The first one is the oldest, being consecrated on March 13, 983 A.D. at the instance of premier Camundaraya of the Ganga King, Rajamalla. The image at Karkala was consecrated on the 13th of February, 1432, at the instance of Virapandya, a vassal of the Vijayanagar ruler. The Venur image was consecrated on the first of March, 1604, at the instance of Timmaraja of Punjalike.

Of these the one in Sravana Belgola is supreme as a perfect work of art. This town is 31 miles away from Hassan, a district headquarter in Mysore State ; it is about 100 miles from Bangalore. There are two celebrated hillocks in close vicinity, known as Vindhyagiri (or Indragiri) and Candragiri. The Gommata colossus stands on the former and is visible from all around within a radius of 15 miles. There are in all about 33 temples here, the oldest dating 3rd century B.C., associated with the Mauryan emperor Candragupta of Ujjain. Tradition has it that this emperor came down South in the entourage of the celebrated



Back View of Bahubali (Gommatesvara), Sravana Belgola
Height 56' 6" : 983 A.D.



Bahubali (Gommatesvara)
Karkala, South Kanara
Height 41' 6'' : 1432 A.D.



Bahubali (Gommatesvara)
Venur, South Kanara
Height 35' : 1604 A.D.

Jaina ascetic Bhadrabahu Srutakevalin. He settled down in Sravana Belgola as Muni Bhadrabahu resolved to end his life there. On the Candragiri stands to this day a cave known to pilgrims as "Bhadrabahu-Guhe", where the Muni is said to have passed away. Even the emperor Candragupta ended his life by '*sallekhanā*' (the Jaina practice of fasting unto death). Since then the place is a Jaina sanctuary.

Sravana Belgola, however, has achieved celebrity all over the world because of the remarkable colossus, Gommata. It was installed there at the instance of Camundaraya, as the inscription in *loco* testifies. The pious man is known to history as the able premier and general under Ganga ruler of Talakadu, who were devotees of Jainism. The king that saw the statue rise was Rajamalla (reign 974-984), who was so pleased with the piety of his minister that he bestowed on him the distinction of 'Raya' (king) and made him Governor of Southern Madhura (probably the modern Maddur). The inscriptions call Camundaraya the '*dvitīya-vibhavam*' (second in glory) of Rajamalla, who was '*Gaṅgākula-candra*' (moon of the Ganga race). This general was a renowned scholar and a pious devotee, besides being an efficient administrator ; he was also the author to a couple of religious tracts both in Kannada and Sanskrit. His religious preceptors were the famous Jaina ascetics, Ajitasena and Nemicandra ; the latter was the author of Prakrit *Gommaṭasārapañcasangraha* which work probably fired the noble disciple with an enthusiasm for the installation of the colossus.

The story goes that when once this Camundaraya, with his mother and Ajitasena, was on a pilgrimage he camped at Sravana Belgola for the night. Ajitasena had related to the Raya and his mother the story of Bahubali and about the Paudanapura golden image of the great saint. Great was the desire of the royal mother to visit Paudanapura which was now in the midst of an impregnable forest. But here in Sravana Belgola Camundaraya dreamt of the gigantic statue of Bahubali and determined to satisfy the desire of his mother by erecting a similar statue right there on the Vindhyagiri hillock. Next morning he looked around and saw in a huge boulder of living rock the suggestion of Bahubali's image. He immediately sent for artisans and artists and sculptors and set them to work out his idea. Nearly twenty years must have elapsed before the 56½ feet tall image of wonderful execution came to shape. The date of installation is determined by Manjeswara Govinda Pai to be March 13, 983 A.D. It is estimated that for over 130 years the colossus stood all alone, without any surrounding structures or buildings in close vicinity. Gangaraja, whom we find mentioned in an inscription dated 1116-1117 A.D., constructed the surrounding pavilions that we see today.



The colossus is 56 feet 6 inches in height. chiselled out of a living monolith of 'fine grey gneissic granite' on the hillock, Vindhyagiri, 3767 feet above sea level. The figure, for the size, is marvellously well proportioned, with broad shoulders, thin waist and square face, facing north ; it stands utterly nude, in a posture of determined but easy contemplation. The legs are rather thick and stubby ; a small rock reaching well above the knees is made to represent the ant-hill, while physically it supports the colossus. The suggestion of the ant-hill is given by the delineation of small snakes emerging from their cavities. Creepers spread over his legs and arms ; the sage is one with wild nature, for practical intents inanimate. The countenance of the colossus is indeed an achievement, perhaps never surpassed in the world of art ; for the gigantic proportions of the figure the face is executed with consummate dexiterity. Ordinarily such dimensions instil in the beholder a sense of bewildered amazement ; with a conspicuous streak of awesome repugnance ; but the face of Gommata is child-like—as charming, as innocent, as happy. A faint but evident smile shoots forth from the womb of disciplined serenity, suggesting sympathy with the sorrowing and struggling mankind and an absolute mastery over himself. The saint stands above the world, and no mortal shackle taints him. What can reach such heights ? He is verily a victor, a 'Jina', a lone one, a 'Kevalin'. His nudity proclaims his detachment, his freedom from human passions and sentiments, social defilements and mortal limitations. He is sky-clad (*digamabara*) ; he is as free as the sky. The saint stands siff in a resolute posture ; it speaks of the effort that is needed for emancipation. One who has his eyes set on *kaivalya* cannot afford to be indolent ; it would have been grotesquely absurd were Gommata represented in a '*sukhāsanamūrti*' posture. Says Zimmer : "The image of the released one seems to be neither animate nor inanimate, but pervaded by a strange and timeless calm. It is human in shape and

feature, yet as inhuman as an icicle ; and thus expresses perfectly the idea of successful withdrawal from the round of life and death, personal cares, individual destiny, desires, sufferings and events." As Dr. S. Srikantha Shastri says, "the bliss of *kāyotsarga* and *kaivalya* radiates from the face."

Having consecrated the colossus Camundaraya desired to have the image anointed ceremoniously by the customary rite known as '*pañcā-mṛta-abhiṣeka*'—ceremonial bathing in five nectars (milk, butter, honey, sugar and water). Elaborate preparations were made and equipment in titanic quantities set ready ; but when actually the sacred liquid was poured over the colossus it would not even reach the thighs. It was not that the quantity was insufficient but Camundaraya had become conceited at his remarkable achievement—rather justifiably. Just then his guardian deity, Kusmandini Yaksi, came in the guise of a pious old woman carrying milk in a little 'gullakayi' shell as her humble offering for the sage. When this ridiculously small quantity of milk was poured over the image, strange to say, the entire colossus was flooded with the liquid. Such was the power of humility and strength of piety, Camundaraya learnt his lesson, and in gratitude had the figure of the old dame (subsequently known as Gullakayaiji) carved in stone and erected in front of the colossus.

From the episode came into vogue the ritual of bathing the colossus ceremonially, periodically. The usual interval is twelve years and the ceremony is styled 'Mahamastakabhiseka' or the Great Head-Anointing Ceremony. The first recorded historical ceremony was in 1398 A.D. at the instance of one Panditarya. The other dates are 1675 A.D. (Santivarni), 1659 (Doddadevaraya Wodeyar), 1675 (Visalaksa), 1677 and 1800 (Krishnaraja Wodeyar III of Mysore) 1825, 1827, 1887, 1900, 1910, 1925, 1940 and 1953. The latest was in 1967. It is a function of supreme significance for the Jainas all over India, particularly for those belonging to the Digambara sect who congregate in hundreds of thousands at Sarvana Belgola on this awe-inspiring occasion. The actual ceremony is indeed a sight for the gods ; its grandeur is, perhaps never surpassed by any event in the World. This great honour shown to a sage who renounced the worldly life for quieting the spirit is symbolic of the high esteem in which the ideal of renunciation is held in India.

from *Jain Journal*/vol. IX no. 1/July 1974/pp. 27-31

Homage to Bahubali*

JOSE PEREIRA

The meditating Bahubali is in every way qualified to attract the artist. He was an extraordinarily handsome young man,[1] a "god of love" (*kāmadeva*), and "beautiful without ornaments".[2] A nude body like his would thus have for Jain sculptors the allure that the figure of St. Sebastian has for the Christian. The creepers provided an opportunity for covering it with pattern and arabesque, thus to contrast the

* *Text on Bahubali :*

(1) Jinasena, *Mahapurana*, Pannalal Jain (ed.), *Mahapurana*....of Bhagavat Jinasenacarya (Jnanapitha Murtidevi Jaina Granthamala, Sanskrita Grantha, no. 8), Kashi : Bharatiya Jnanapitha, 1951, 2 parts (*Adi* and *Uttara Puranas*) ; the Bahubali text, occurs in *Uttarapurana, parvas* 35-36, esp. 36, pp. 200-220.

(2) Puspadanta, *Mahapurana, sandhi* XVIII, vol I, pp. 295-305. P.L. Vaidya (ed.), the *Mahapurana* or *Tisatthimahapurisagunalamkara* (A Jaina Epic in Apabhransa of the 10th century) of Puspadanta (Manikchand Digambara Jaina Granthamala, nos. 37, 41, and 42) Bombay : Manikchand Digambara Jaina Granthamala, 3 vols., vol, 1 (1937), vol. 2 (1940), vol. 3 (1941).

(3) Svayambhudeva, *Paumacariya, sandhi* 4. Harivallabh C. Bhayani (ed) : *Paumacariya* of Kaviraja Svayambhudeva (Singhi Jain Series, 34), Bombay : Singhi Jain Sastra Shikshapith, Bharatiya Vidya Bhavan 1953-1960. 3 vols, ; vol. 1, (1953), vol. 2 (1953), vol. 3 (1960).

(4) Hemacandra, *Trisastisalakapurusacaritra*, Johnsons' transl. bk. 1, ch. V, vv. 519-798, pp. 308-326.

(5) Boppana Pandita, in *Epigraphia Carnatica* (revised by Narasimhachar) II, *Inscriptions at Sravana Belgola* (Revised Edition, Bangalore 1923), pp. 97-100 (original in Kannada).

The following are texts to which I have not been able to refer : *Vasudevahindi* ; *Avasyaka Niryukti* 322 ; Haribhadra's *Avasyaaka Vrtti* on *Avasyaka Niryaukti* ; *Avasyaka Curni* ; and Doddaiyya's *Bhujabalisataka*.

The following are Kannada works ; Pancabana, *Bhujabalicarita* ; Anantakavi, *Gommatesvaracarita* ; Devacandra, *Rajavalikatha* and the *Sthalapurana* of Shravana Belgola. Some of these references have been got from U. P. Shah, "Bahubali: A Unique Bronze in the Museum", *Bulletin of the Prince of Wales Museum of Western India*, no. 4 (1953-1954), pp. 32-39.

1 Or Gomata, from the Konkani *gomto* : *adhar konkani aur marathi ka udgam kramasah ardhmagadhi aur maharastri prakrt se prakat hai aur yaha vidit hai ki marathi, konkani evam kannad bhasaon ka sabd vinimay pahale hota rahata tha ; kyonki in bhasabhasi deson ke logon ka parasparik sambhandh vises tha. ab konkani bhasa me ek sabd gomato ya gommato milta hai aur yaha sanskrt ke manmatha sabd ka rupantar hai aur adyapi 'sundar' arth me vyavahrt hai. konkoni bhasa ka yaha sabd marathi bhasa me panhuc kar kannad bhasamen praves kar gaya ho to koi ascarya nahi.*

M. Govind Pai, '*Sri Bahubali-ki Murti Gommat Kyon Kahalati Hai* ?', *Jaina Antiquary*, vol. IV-2 (1917), p. 108.

2 The word Gomato, in Konkani, means "beautiful, handsome".

broad and smooth skin texture and the loosely sinuous lines of the human figure with the exiguous forms and elaborate convolutions of the plant. The spirit of the theme, or what Bahubali (literally) stood for, was also of great fascination. As Hemacandra says, he looked as if he were the very incarnation of the emotion of tranquility (*śānta rasa*), which for facial expression, is the prime *rasa* of Indian sculpture.

This theme, which inspired sculptors to carve the greatest standing monolithic statue in the world, also furnished *kāvya* writers with imaginative prospects. Not all the life of Bahubali did so, however, but only the last two of its following three phases. The first of these stretches from his birth to the moment when he realized the vanity of things. The second covers his one year of lone meditation. The third comprises the visit of his brother, Bharata, or his two sisters,[3] which coincided with his enlightenment. Sculpture frequently shows the seconnd phase, and (in Ellora) depicts the third in larger and more monumental panels.[4] The interest of the poets (especially Jinasena) is focused on the moments before the meditation itself. I shall now describe these phases in greater detail.

Rsabha, the first Tirthankara, had two wives (before he became enlightened), and a hundred sons. Of his first wife Sumangala he had Bharata, the future world ruler ; of the second, Sunanda, Bahubali was born.

After many victorious battles, Bharata defeated his enemies and, greedy for more land, asked his ninety-nine brothers to give him the territories left to them by their father. All but Bahubali submitted and became Jain monks. Up to here the various sectarian versions correspond. What follows is in accordance with the account of Jinasena,[5] the Jain puranist and poet of Amoghavarsa who probably commissioned the excavation of our temples.

Bharata then marched against Bahubali and their armies came face to face. The ministers were disturbed by what they saw. This was no war to bring peace, they felt. The leaders were two of the highest beings,

[3] "Earlier Digambara tradition does not refer to this mission of the two sisters. According to it the defilement (of pride) and dejection (*samklesa*) which prevented Bahubali's attainment of the highest knowledge was removed when, at the end of one year, Bharata came and paid his respects to the sage," U. P. Shah, *op. cit.*, p. 33.

[4] Of which, perhaps, the Jagannatha Sabha panel is the most striking.

[5] Jinasena, *op. cit.*, *parva* 36.

so no harm would come to them, but the others would be pitilessly destroyed. Why not let them both fight it out and decide who was to be the world-emperor ?

The combat was to be divided into three contests—staring, dousing, and boxing. Bahubali easily outstared his brother, and then both went to a pond for the next contest. The contestants had to splash water on each other, and the one to be overwhelmed by the other's splashes would lose. Here Bahubali's greater height stood him in good stead, for while the jets he flung at his brother over-powered him, the splashes from Bharata did not come up even to Bahubali's face.

They then went on to wrestle. Here too Bahubali was victorious ; after some bouts, he lifted Bharata on to his shoulder, and the bystanders felt they were looking at the Himalaya being hauled up on Nilagiri—for Bharata was fair and Bahubali dark.

Blinded with fury, the emperor's eyes rolled in anger. He thought of only one thing—how to avenge his outraged pride. Brushing aside all the rules of the contest, he flung his discus at his brother but far from striking him down it only circled him and bounced back to its owner. Bahubali then rushed towards Bharata, and lifting him up once more put him down again. The elder's humiliation was complete.

At this moment, Bahubali was suddenly overwhelmed by the futility of it all, sovereignty, world, existence and everything. He saw that the yearning for imperial power, the cause of such shame to his brother, could not be anything but a source of misery, and was impermanent anyhow. Sovereignty was like an unfaithful wife who abandoned her husband for other men. As the creeper of royal power was thorny, he would seek the thornless imperium of asceticism.

With these thought he went to a forest, where he stood motionless, his arms hanging loosely down his sides. Creepers covered him and serpents, with hoods flared, crawled round him, making him look horrific. The breath of the serpent young at his feet coalesced to form the illusion of a dark poisonous shoot. But the fire of their breathing was cooled by the power of his calm. His long black locks fell on his shoulders, giving him the appearance of a sandalwood tree fringed with black serpents. The flowering spring creeper embraced him like a loving woman, and when its leaves were plucked away by the Vidyadharis it looked again like a woman sorrow-striken at her lord's feet.

Emaciated as Bahubali himself was through lack of food, he looked as if he were exhausted through satisfying the woman liberation. Yet not only was his body reduced, his *karmas* were too. The fire of his concupiscence, which had been fed by the fuel of sense objects, was but out by penance, and the categories of being began to be visible to him in sharp definiteness. It was as if his mind were a room lit by the lamp of knowledge revealing everything in its brilliance, including his *karmas*, which were as lampblack. The cleansing of his knowledge was accompanied by an ever greater purifying of his asceticism, for penance is to knowledge what a root is to a tree.

Effulgent from his austerities......like a sun emerging from a cloud ......with its own rays......his dark body cast over the jungle the radiance of a blue jewel. The wild animals, both the harmless and the preying ones, rested at his feet in tranquillity and affection. The tigress licked the heads of the young of buffaloes as if they were her own. Lionesses suckled young elephants, and cow-elephants the lion cubs.

Wishing to clear the space in front of the sage, elephnats sprinkled it with water brought in lotus petals. Clusters of lotuses were placed at his feet ; the glow of the masses of dark serpents there made them look like garlands of blue lotuses offered to the Arhat. Creepers weighed down with brilliant flowers, appeared to be devotees bowed with offerings.

The whole jungle seemed to do a dance out of joy and devotion, the ever-flowering trees swaying in the wind, the serpents with their gem-flashing hoods moving to the murmur of the bees, and the peacocks to the notes of the koels. The greatness of this fully tranquil sage brought down a calm on the jungle. Vidyadharas constantly alighted from their chariots to honour the heavens without respite. Vidyadharis would come down to enjoy themselves by plucking away the creepers entwined round his body.

Bahubali came nearer and nearer to full enlightenment but was kept back from the climax by one obstruction : sorrow at having humiliated his brother. But Bharata was himself now thoroughly repentant of his wicked move to strike Bahubali down, and came back in a year. on the day of his brother's renunciation, to do him homage with his priests, ministers, kings, court and women. Ganges water was poured out, jewel lamps were lit, incense made of wishing-tree wood was burnt, offerings cf *pārijāta* and other divine flowers were made, and other lavish ceremonies performed.

The sight of his brother's happiness and reparation removed Bahubali's last obstacle. Full enlightenment flashed on him ; the god's thrones trembled, bringing Indra and others down to worship ; winds wafted down heavenly flowers and the spray from the agitated waves of the Ganges of the sky ; the drums of the gods sounded in the heavens ; a jewelled umbrella was contrived by divine artisans in the sky, and beneath it, a shining throne. Of themselves, fly whisks hovered at his sides, and the ground for his discourse also appeared. A great concourse of eager Yogis clustered around him, making him look like a moon encircled by stars.

It is interesting to compare Jinasena's account with Kannada poem of Boppana Pandita—another text of the southern Digambara tradition, composed around 1180, on the Gomata monolith of Sravana Belgola.[6] The reason for Gomata's not attaining enlightenment quickly is given as pride, not sorrow ; and reluctance to stand on any part of Bharata's domain. Realizing this, the latter says to him, "Give up the idea that your feet are in my territory ; when one thinks of it, the territory is neither yours nor mine." Bharata later made a colossal image of his brother, in an area which became first infested with *kukkuṭa sarpas*, or "cock-serpents" (and came to be called Kukkutesvara), and then invisible to the carnal eye. The colossus of Sravana Belgola was carved as a substitute, as a "Southern Kukkutesvara".

Boppana's text has some striking images. The three worlds are together Gomata's abode—the serpents from its foundation, the earth its base, the points of the compass its walls, the chariots of the gods its towers and the clusters of stars its inner jewelled awning. The gods showered brilliant white flowers, like so many stars, on Gomata's lovely head when he won both his wrestling contest and his struggle against *karma*. They still occasionally do so on his statue, for a whole day; and it is a sight which delights women, children, old people and cowherds. What is the point of adoring the dying gods of the land (which only takes one deeper into the forest of births) when the contemplation of Gomata rids one of birth, old age, and other sorrows ? For he is indeed the form of supreme soul, one who abandoned his two empires of desire (as Cupid incarnate) and the world (as victor over Bharata) for that of emancipation.[7]

We cannot end our examination of this theme without also seeing what Hemacandra[8] has to say about it. As voicing the views of the

[6] Boppana Pandita, *op. et. loc. cit.*
[7] See also *Epigraphia Carnatica, tom cit.*, p. 145.
[8] Hemacandra, *op. et. loc. cit.*

Svetambara sect, he gives an account which differs in several details from Jinasena's. The second contest, according to Hemacandra, is not a water fight, but a voice fight, where the parties have to out-shout each other. Here again Bahubali wins ; his voice grows louder, while that of his brother, weaker and weaker. The last fight is not just boxing and wrestling but a sort of fencing with wooden staffs as well.

When the discus is flung at him and bounces back to Bharata, Bahubali is in such a rage that he runs to kill Bharata, and is suddenly struck with shame at the thought. He then becomes a monk on the spot, tearing his hair out (as Jain monks do at initiation) like so many tufts of grass. He stands quite still on the battlefield itself and does his penance there, deciding not to go to his brothers for fear of being thought inferior to them because of his later choice of the path of deliverance. He plans to visit them after enlightenment. This is how Hemacandra describes Bahubali's penance :

"The blessed Muni, Bahubali, remained there alone, as if sprung from the earth, as if fallen from the sky. Devoted to meditation, his eyes fixed on the end of his nose, motionless, the Muni appeared like a sign-post. Like a forest tree, his body endured the wind in the hot season spreading hot grains of sand like grains of fire. Plunged in the nectar of good meditation, he was unconscious of the sun in the middle of the hot season, like a fire pit, over his head. Covered from head to foot with mud made from dust and perspiration caused by the heat, he looked like a boar that had come out of mud. In the rainy season he was no more disturbed by streams of water than a mountain by trees shaken by wind and rain. He was not shaken from *kāyotsarga* nor from meditation by the flashes of lightning nor by the mountain peaks shaken by thunder-storms. Both of his feet were covered with moss caused by dripping water, like the steps of a deserted village-tank. In the winter season in which elephant-deep streams were frozen he remained comfortable from the fire of meditation active in burning the fuel of *karma*. On winter nights when trees were frozen by cold, Bahubali's pious meditation bloomed especially, like jasmines (which flower during winter in India).

"Forest buffaloes scratched themselves on him just as on the trunk of a huge tree, at the same time splitting their horns. Families of rhinoceroses experienced the delight of sleep at night resting with their bodies on his body, just as on a mountain side. Elephants pulling at his hands and feet with the idea they were olibanum-shoots, were often embrassed, unable to pull them up. Herds of yaks, their faces upturned, licked

him fearlessly with tongues that were dreadful from their rough surfaces like saws. He was surrounded completely by creepers with a hundred branches shooting up, like a drum with leather thongs. Dense clusters of reeds grew up and around him, which had the appearance of quivers with arrows that had come from the power of former affection. Abundant *darbha*-grass filled with moving centipedes grew up around his feet buried in the mud of the rainy season. Hawks, sparrows, etc., in harmony with each other, made nests on his body covered with creepers. Thousands of serpents hid in the thickets of creepers, terrified by the call of the forest peacocks. Bahubali looked as if he had a thousand arms from hanging serpents fastened to his body. His feet were surrounded by serpents, like anklets that had left the ant-hill near his feet. As he stood thus in meditation, a year passed without food ..."[9]

When the year was nearing its end, Rsabha realized that it was pride which kept enlightenment from his son, so he sent his daughters, the nuns Brahmi and Sundari, to point out the fact to him. When the women arrived at the spot of his penance, they could not discover where he was, so completely had the creepers covrerd him, like dust a jewel. When they finally found him, they said, cryptically : "Enlightenment does not arise in those seated on an elephant's shoulder", and off they went. Bahubali realized that by "elephant" they meant "pride". He then decided to go and pay homage to his father and brothers. He had but taken a step, when full enlightenment possessed him, and his destructive *karmas* snapped like a row of creepers.[10]

from *Monolithic Jinas* pp. 46-54
courtesy : Motilal Banarsidass, New Delhi

[9] *Ibid.*, pp. 324-325.
[10] *Ibid., pp. 325-326.*

Gommatesvara-Bahubali, the Great Saint

U. P. SHAH

The colossal image of Bahubali (Gommatesvara) installed at Sravana Belgola in 983 A.D., is one of the wonders of the world. Generally the Jainas worship images of the Tirthankaras, who obtain highest respect, and all other deities in the Jaina shrines are of secondary importance. But, though not a Tirthankara himself, Bahubali, who became a Siddha, obtained *kevala-jñāna* after practising very severe austerities, receives very high respect,[1] almost as much as the Tirthankaras, especially amongst the Digambaras and grand celebration of the *Mahāmastakābhiṣeka* of the Gommatesvara statue at Sravana Belgola is held every twelve years attended by pious Jainas from all over India. In February 1981, this ceremony was performed at Sravana Belgola.

Worship and images of Bahubali are more popular in South India, though they are not unknown in North India. Amongst the Svetambaras, Bahubali generally figures amongst miniatures of the *Kalpa Sūtra*, depicting incidents from the life of Rsabhanatha.

It would be interesting to look into all literary sources regarding the life of Bahubali, before we refer to some well-known representations in stone, metals or in miniatures.

Bahubali, born of queen Sunanda, was the second son of the first Tirthankara Rsabhanatha. While his elder step-brother, Bharata, succeeded his father, and became a Cakravartin ruling from Vinita, Bahubali had his capital at Taksasila, in the country of Bahali.[2]

[1] In some early Jaina bronzes from the South, in *tri-tirthika* images, there is central figure of Jina in *padmasana*, a smaller standing Jina figure on one side, and a standing Bahubali on the other side (in place of another Jina).

[2] *Avasyaka Niryukti*, 322, and Haribhadra's *Avasyaka Vrtti* on it, p. 147, *Avasyaka Curni* (on the same *AN gatha*), p. 180, expressly says that Taksasila was in the Bahalivisaya.

According to the Digambara traditions, however, he ruled from Podanasa or Podanapura.[3]

Having defeated many kings, Bharata demanded homage from his ninty-nine brothers. Ninty-eight renounced the world to become Jaina monks, but Bahubali refused to acknowledge his brother's sovereignity. Bharata marched on his brother with a large army, but in order to avoid bloodshed they resolved that the fate of war would be decided by a duel between the two brothers. They first engaged in *dṛṣṭi-yuddha*, gazing at each other with steadfast eyes, whoever winked first being the loser. Then came boxing (*muṣṭi-yuddha*), but Bahubali being victorious in such duels, Bharata, against the recognised laws of duelling, sought the aid of his discus—the *cakra-ratna*. The *cakra* had no effect on Bahubali, he being a relation, for the *cakra* would not kill relations of its weilder.

Just when victory seemed certain, Bahubali was seized with the thought of the evanescence of the world and the utter futility of sovereignty and kingdom. Instead of crushing the opponment, he plucked off his own hair on the field of battle and became a Jaina monk. Bharata, his head bent with shame and remorse, returned to his capital while Bahubali remained steadfast in meditation.[4] Standing motionless in the *kāyotsarga* posture he endured cold, heat, wind, rain and thunderstorms. Wild buffaloes rubbed themselves against his body, elephants pulled his hands and feet and herds of yaks licked his body without fear. According to Hemacandra,[5] he was surrounded completely by creepers ; around his feet, buried in the mud of the rainy season, grew abundant *darbha*-grass infested with moving centepedes, while hawks, sparrows

[3] *Adipurana* of Jinasena, 35.27, calls it Podanasa ; it is called Pautanapura in the *Padmacarita* of Ravisena, 4.67, p. 61, and Podana in the *Harivamsa* of Jinasena, 11.78, p. 212. Kannada writers follow this tradition. Also see, K. P. Jain, "Podanapura and Taksasila", *Jaina Antiquary*, vol. III (Dec. 1937), pp. 57 ff. His arguments, however, are not convincing. It may be noted that the *Paumacariyam*, 4.38, p. 33, says that Bahubali ruled at Taksasila, which tradition is followed by all Svetambara writers.

[4] Most of the texts do not specify the place where Bahubali stood in meditation, cf. *Paumacariyam*, 4.54-55 ; *Avasyaka Niryukti*, *gatha* 349 and *Bhasya gathas*, 32-34 on it in Haribhadra's *Avasyaka Vrtti*, p. 152 ; also, *Avasyaka Curni*, pp. 180 ff ; *Adipurana*, 36.106-110. The *Avasyaka Vrtti* of Haribhadra, p. 152, and also *Paumacariyam*, however, seem to suggest that he continued meditation on or near the battlefield. Hemacandracarya says the same thing. *Adipurana*, *op. cit.*, refers to Bahubali's travels without a companion monk. Jinasena, however, in his *Harivamsa*, 11.98-102, pp. 214, says that he meditated for one year on Mt. Kailasa.

[5] *Trisastisalakapurusacaritra*, vol. I (Transl., G. O. Series), pp. 322-326.



Bahubali with Sisters Mudbidri Manuscript

and other birds built nests on his creeper-covered body. Serpents hung from his body so that it appeared as if he had a thousand arms, and snakes rising from ant-hills at his feet clasped them like anklets.

An year passed by but Bahubali was unable to obtain *kevala-jñāna* due to his pride, a form of deluding *karma*. His father Rsabhanatha, therefore, advised his daughters Brahmi and Sundari, to go and instruct their brother Bahubali, who when approched by the two sisters, realised his mistake and shaking off pride, obtained *kevala-jñāna*.[6] Earlier Digambara tradition does not refer to the mission of the two sisters. According to it, the defilement of pride and dejection (*samkleśa*) which prevented Bahubali's attainment of the highest knowledge, were removed when, at the end of one year, Bharata came and paid his respects to the sage.[7] The *Ādipurāṇa* of Jinasena describes at length the penance of Bahubali and it would not have missed refering to the mission of the two sisters.

This great penance of Bahubali inspired both the Svetambara and the Digambara Jainas to worship him and to respect him, in the very act of meditation, surrounded by creepers and standing in the *kāyotsarga* posture.[8] A Brahmanical correspondence to such rigorous austerities would be the sage Valmiki around whom ant-hills and creepers had grown.

Prof. Dalsukh Malvania has discussed the evolution of the story of Bharata and Bahubali.[9] He writes : "*Jambūdvīpaprajñapti*, one of the *Angabāhya* canoncial texts of the Jainas relates the stories of Rsabha and Bharata in its second and third chapters respectively. And this seems to be the earliest version because the relation of Rsabha and Bharata as father and son is nowhere mentioned. Though Brahmi and Sundari are mentioned as prominent nuns of Rsabha's Sangha, they are

[6] The mission of Brahmi and Sundari who advised Bahubali not to sit on an elephant (i.e. pride) is referred to in the *Vasudevahindi*, 5th *lambaka*, pp. 187-188, *Avasyaka Bhasya*, vv. 32-37 quoted in *Avasyaka Vrtti* of Haribhadra, pp. 152 ff, and the *Avasyaka Curni*, *op. cit.* Hemacandra and later Svetambara writers follow suit. But *Paumacariyam*, 4.54-55, pp. 34-35 merely says that he obtained *kevala-jnana* just by the force of *tapa*. Ravisena in his *Padmacarita*, 4.62-78 pp. 62 ff., follows the *Paumacariyam* of Vimala. *Harivamsa* suggests that the defilement due to egoism was removed when Bharata came and paid his respects to the great sage.

[7] *Adipurana* (Bharatiya Jnanapitha ed.), 36.185-86, vol. II. p. 217.

[8] *Harivamsa*, 11.98-102, p-214 ; *Adipurana*, *Vasudevahindi*, *Avasyaka Curni* etc show common characteristics in their descriptions of Bahubali's *tapa*.

[9] *Sambodhi*, vol. 6. nos. 3-4 (1977-78), pp. 1-11.

not mentioned as his daughters. Indeed, it is mentioned that Rsabha taught *lehāio......kalāo* but again no mention is made of Brahmi and Sundari. Further, it is mentioned that before renunciation, Rsabha enthroned his hundred sons, but here also not a single name of his son is given. It should also be noted that Marici the grandson of Rsabha is nowhere mentioned in the text. Moreover, while describing the *digvijaya* of Bharata, oppostion by Avada Cilaya of Northern half of Bharata country is only mentioned and there is no mention of his encounter with Bahubali. So it was for the later authors to suggest the relation of Rsabha with Bharata, Bahubali, Brahmi, Sundari, Marici and others and create a new version of the story of Rsabha and Bharata."

The story of Bharata and Bahubali is generally the same in *Paumacariyam* and in the *Āvaśyaka Niryukti.*

Bahubali is supposed to be the first amongst the Kamadevas of this *Avasarpiṇī* age. According to the author of the *Ādipurāṇa*, he should be greenish in complexion.[10] The *Harivamśa* calls him *śyāmamūrtih*, and compares him with *marakatācala*, rock of emerald.[11]

All the images known as Gommatesvara or Gomatesvara represent none else but Bahubali who was also called Bhujabali, Dorbali, or Kukkutesvara.[12] It can not be said how the statues of Bahubali came to be known as Gommatesvara but it seems that the Sravana Belgola colossus was the first to be famous by that name. But Bahubali is not addressed as Gommata or Gommatesvara in early Jaina literature of either sect. The Belgola image was erected by Camundaraya. A. N. Upadhye has shown that Camundaraya had another name Gommata and was also called Gommataraya. This is taken to explain how the image became famous as Gommatesvara, the lord of Gommata *alias* Camundaraya. Another explanation, offered by M. Govinda Pai, is note-worthy. Bahubali was extremely beautiful and was varily a Kamadeva according to Jaina traditions. In Kannada language, according to Pai, Gammata = Manmatha signifies Kamadeva.[13]

[10] *Adipurana*, 35, v. 53.

[11] *Harivamsa*, 11.76-102, pp. 212 ff.

[12] Upadhye, A. N., in *Bharatiya Vidya*, II. no. 1, p. 48

[13] Pai, M. Govinda, '*Sri Bahubali-ki Murti Gommat knyo kahalata Hai?*' (in Hindi), *Jaina Siddhanta Bhaskara*, vol IV. No. 2, pp. 102,109. For other discussions on the problem, see, Mitra, K.P., in *Jaina Antiquary*, vol. VI. no. 1., pp. 26-34 ; Shastri H.A. Santiraja, in *Jaina Siddhanta Bhaskrra*, vol. VII. no. 1, p. 51 ; Upadhye, A.N. in *IHQ. XVI*. no. 2 ; Pai, M. Govinda, in *IHQ.*, IV. no. 2, vol.II (Revised ed.), Introduction, pp. 10-18.

It may be noted that Bahubali's account is not given in the *Kalpa Sūtra*, but it may be argued that the text was devoted to lives of the Jinas only. The *Jambūdvīpaprajñapti*, which so elaborately gives the account of the conquests of Cakravartin Bharata, remains silent over the contests of Bharata and Bahubali. The earliest known sources for us, therefore, are the *Āvaśyaka Niryukti*, v. 349 and the *Bhāṣya* verses 32-35 following it. A more elaborate account is however supplied by the *Vasudevahiṇḍi* (c. 5th century A.D.). The *Vasudevahiṇḍi* is not removed in age than the *Āv. Bhāṣya* verses. The *Paumacariyam* of Vimala Suri is concise but does not seem to follow the Svetambara tradition fully since it does not refer to Brahmi and Sundari enlightening Bahubali for removal of his pride. The *Paumacariyam* only says that *kevala-jñāna* was obtained by Bahubali through his *tava-bala* (power of penance). In this it is followed by *Padmacarita* of Ravisena.

But Bahubali is mentioned again in another context by *Āvaśyaka Niryukti, gāthās* 332 ff.,[14] where it is noted that when Rsabha went to Taxila, he reached there after dusk. Bahubali (ruling at Taksasila) thought of going next morning to pay his due respects, along with his retinue. But the Lord went away and from there travelled through Bahaliya, Admbailla, Yonaka and preached to the people of Bahali, and to Yonakas and Pahlagas. Then he went to Astapada and after several years came to Purimatala near Vinita, where he obtained *kevala-jñāna*.

Next morning when Bahubali came to know of the master's departure he felt disappointed and satisfied himself only by worshipping the spot where the Lord stood and installed an emblem—the *dharma-cakra* over it. The *Vasudevahiṇḍi* and the *Paumacariyam* do not refer to this but the *Bṛhat-Kalpa Bhāṣya* verse 5824 refers to it.

With the Digambara sect, worship of images of Bahubali has been very popular, and three colossal statues of Bahubali in South India are well-known to the students of Indian art. The largest of them, about 56 ft. 6 inch. in height, was set up in c. 981-83 A.D. by Camundaraya at Sravana Belgola in Karnataka State.[15] The second 41 ft. 6 inch. high,

[14] *Avasyaka Vrtti* of Haribhadra, pp. 144 ff.

[15] See, Sharma, S. R., 'Jaina Art in South India', *Jaina Antiquary* (Arrah, Dec. 1935), vol. I. No. 3 pp. 46 ff. Coomaraswamy, A. K., *History of Indian and Indonesian Art*, p. 119., Krishna, M.H., 'The Art of the Gommata Colossus', *All India Oriental Conference*, 7th *report*, pp. 690 f. etc.

was installed at Karkal[16] in Karnataka, in 1432 A.D., while the third colossus, 35 ft. high at Venur[17] in Karnataka, was consecrated in 1604 A.D. Many earlier statues and rock-carvings of Bahubali are known, and small metal images of later date are to be found in almost all Digambara shrines. There are about four reliefs of Bahubali in the different Jaina caves at Ellora, dating from c. Ninth Century A. D. One such relief at Ellora[18] represents Bahubali, standing in meditation with long hair (*jaṭā*) falling on shoulders, and surrounded by creepers, with Brahmi and Sundari standing on two sides. Bharata is shown sitting near the right leg, with folded hands. Above the head of Bahubali is the divine umbrella (*chatra*) surrounded by heavenly musicians and Gandharvas. Evidently, these reliefs depict the event of Bahubali's attainment of *kevala-jñāna*. The presence of Brahmi and Sundari, not attested by *Harivaṁśa*, *Padmacarita* of Ravisena or *Mahāpurāṇa* of Jinasena and Gunabhadra, but known to Svetambara texts is note-worthy since the caves at Ellora obviously were the work of the Digambara sect. Bharata's paying homage is, as noted above, confirmed by early Digambara sources. The deer shown infront of the lotus below Bahubali's feet does not signify his congnizance, but it is meant to show that animals and dumb creatures could live near Bahubali without any fear of being killed. The deer conveys the peaceful atmosphere of the *tapa* of Bahubali.

There are other reliefs of early date. One such is the Jaina cave at Badami and another such big panel is in the Jaina cave at Aihole. The Badami relief[19] omits the heavenly musicians etc. but does show the presence of Brahmi, Sundari and Bharata. The Badami relief of eighth century A.D., may be somewhat later than the Aihole relief.

Bahubali's penance became a very popular theme for representation all over South India. At Kalugumalai in the Tinneveli district are a group of Jaina reliefs in a cavern on the hill. The beautiful relief of Parsvanatha in this group is assigned to c.9th century A.D. In the same group is a figure of Bahubali standing in meditation with Brahmi and Sundari at his sides, and an inscription below. The same theme is repeated at Kilakkudi, Ummannamalai hills, Madura district, and on a

16 K. Bhujabali Shastri, '*Karakal-ka Gommatesvara*' (in Hindi), *Jaina Siddhanta Bhaskara*, vol. V. no. 2, pp. 92 ff.

17 M. Govinda Pai, 'Venur and its Gommata Colossus', *Jaina Antiquary*, vol II. no. 2. pp. 45 ff. vol. III. no. 2, pp. 52 ff.

18 Shah, Umakant P., 'A Miniature Painting of Bahubali', *Prachya Pratibha*, vol. III. no. 1, pp. 15 ff. fig. 3 (from Ellora cave 32).

19 Rambach and Golish, *Golden Age of Indian Art* (Bombay, 1955), pp. 34.

boulder near Samnarkoyil, Annamalai in Tamil Nadu.[20] The later caves at Mangi Tungi and Ankai Tankai in Maharashtra are also said to contain sculptures of Bahubali.

The Aihole Jaina cave shows the nude Bahubali meditating in the *kāyotsarga mudrā*, with creepers entwining his hands and feet and snakes raising their hoods from ant-hills near the feet. At his sides stand Brahmi and Sundari dressed like princesses and wearing crowns and ornaments. The whole upper part of the relief panel is covered with trees and the flying figures of Gandharvas paying homage to Bahubali who just obtained *kevala-jñāna*. Bahubali wears a *jatā*, the hair is dressed in locks arranged across the head in almost parallel lines, and the locks fall on the shoulders. The face is slightly oval and full, the eyes are half-open. The figure is well-modelled, especially above the legs. The shoulders are rounded but a certain stiffness is evident here as well as in the figures of Brahmi and Sundari. The relief dates from c. 7th century A.D.

Images of Bahubali are not so common in North India, though a few mediaeval images are recovered from the territory of the old Gwalior State, now in Madhya Pradesh, and from sites like Deogadh and Khajuraho.

U. P. Shah has published a figure of Bahubali standing in a niche of a Jaina temple at Khajuraho.[21] This relief sculpture is noteworthy since it is one of the few known early sculptures of Bahubali from regions to the north of the Vindhyas and secondly because it has a few additional features. Firstly here Bahubali is shown standing on a *simhāsana*. Secondly, by the side of Brahmi and Sundari we get one more female attendant on each side. Thirdly, Bahubali is here being lustrated by two elephants, standing on two sides of the head and halo. The sculptures dates from c. 11th century A.D.

Old sculptures of Bahubali, of the Digambara tradition, are rare in Gujarat, since for a long time after the defeat of Kumudacandra by Vadi Deva Suri in the Calukyan court at Patan, the Digambara population has been on the decline in Gujarat. But fortunately a partly defaced but originally beautiful sculpture has been recovered from Prabhas

[20] Also see, Shah, U.P., 'Bahubali, A Unique Bronze in the Museum', *Bulletin of the Prince of Wales Museum*, Bombay, 1953-54, no 4., pp. 32 ff.

[21] For a photograph, see Shah, U.P., 'A Miniature Painting of Bahubali', *Prachya Pratibha*, vol III. no. 1, (January, 1975), fig. 5.

Patan in Saurashtra.[22] The typical representation of the ant-hill and the snakes near the feet is noteworthy. A tree spreads its branches over the head and fills up the top part of the relief sculpture. Brahmi and Sundari are not shown. In Digambara shrines all over India, many late bronze figures of Bahubali do not show two sisters.

A stone sculpture of Bahubali from Devgadh is preserved in a Jaina collection in Delhi.[23]

A big black stone sculpture of Bahubali from Patancheree, Andhra Pradesh, is now preserved in the State Archaeological Museum at Hyderabad (A. P.).[24] The two sisters standing by the side of Bahubali are depicted not as Jaina nuns but as two beautiful princesses. To make the whole composition well-balanced, the artist has introduced two prominent roundels of long creepers, on two sides of the head of Bahubali. Figures of Vidyadharas are inserted in these roundels, possibly to suggest that Bahubali has now attained *kevala-jñāna*. The sculpture is a fine specimen of art showing Calukyan influence, and assignable to c. 11th century A.D.

In the ceiling of the front porch of the *sabhāmaṇḍapa* of the Vimala Vasahi, at Abu, is narrated, in miniature reliefs, the whole story of Bharata and Bahubali, including the scene of the latter's penance and *kevala-jñāna*. The *maṇḍapa* dates from 12th century and was erected by a minister of Kumarapala.

A beautiful metal image of Bahubali, reported to have come from a field at Sravana Belgola, is preserved in the Prince of Wales Museum, Bombay. The figure stands on a circular disk and is 20 inch high. A creeper, done in high relief, and consisting of meandering stems and leaves entwines his legs, thighs and arms. The hair is combed back in almost parallel rows, and the curled locks are placed on the back and across the shoulders. The face is ovaloid but full and powerfull neck is deeply set. The long arms, drooping from powerful broad shoulders follow the rhythm of the body. The modeling of the figure is of excellent quality and early date, assignable to c. 8th-9th century A.D.

22 *Ibid.*, fig. 4.

23 Maruti Nandan Prasad Tiwari has published some more images of Bahubali, from North India, in one of the issues of the *East and West*.

24 See, *Prachya Pratibha, op.cit.*, fig. 2.

A sculpture, preserved in a cell near the great temple of Adinatha at Mt. Satrunjaya, represents Bahubali standing in meditation, with legs entwined by creepers and with Brahmi and Sundari on either side. The sculpture, according to an inscription on the pedestal, was installed in 1391 V.S. = 1234 A.D. It may be noted that both at Abu and Satrunjaya, Bahubali is shown wearing a *dhoti*. Sculptures of Bahubali from Svetambara shrines are very rare. Since Bahubali has to be represented naked in view of his rigorous austerities, and the Svetambaras, on account of the growing bitterness between the two sects regarding the form of the Jina image could not reconcile themselves to the worship of a nude image, the practice of installing sculptures of Bahubali did not receive encouragement amongst members of the Svetambara sect who do not install and worship nude Tirthankara images.

Miniature paintings depicting the story of Bahubali and Bharata are very rare. One interesting scene is depicted on folio 60 of the *Kalpa Sūtra* manuscript, painted at Jaunpur in Samvat 1522 and now preserved in Muni Hansavijaya collection, Jnana Mandir, Baroda. It is published in *Jaina Citrakalpadruma*, vol. I, fig. 181. The miniature is divided into four panels. In the uppermost, Bharata and Bahubali are engaged in *dṛṣṭi-yuddha* and *vāk-yuddha*, in the second, in *muṣṭi-yuddha* and *daṇḍa-yuddha*. In the third panel, in the first section, Bharata facing Bahubali, holds the *cakra* in one hand, while in the second section, Bahubali is shown with his crown falling off. According to Jaina belief, the *cakra-ratna* is unable to kill a kinsman of the Cakravartin. In the last panel, Bahubali, wearing white *dhoti*, stands in meditation. A tree is shown on each side, snakes entwine his hands from the ant-hill below his feet, and birds perch on his shoulders. The two Jaina nuns, Brahmi and Sundari, represented on the left, appeal to him with folded hands. In this miniature, both Bharata and Bahubali are of golden complexion.

A wooden painted book-cover of a palm-leaf manuscript depicts the fight between Bharata and Bahubali followed by the scene of renunciation and penance of Bahubali. Motichandra has published this in his *Jaina Miniature Paintings from Western India*, figs. 199-200. Here Bahubali wears a lower garment unlike to Digambara reliefs noted above, since the *paṭṭikā* belonged to the Svetambara tradition and is reported to have originally come from the Jaina Bhandara at Jesalmer. This is now preserved in the collections of Sri Haridasa Swali who is reported to have purchased it from Sri Sarabhai M. Nawab.

An exceptionally interesting and rare specimen of a miniature of Bahubali comes from the *Kalpa Sūtra* manuscript of the Devsanapada

Bhandara, now preserved in the National Museum, New Delhi (No. 70.64).[25] Here Bahubali is represented as standing in meditation in the *kāyotsarga* posture. He wears a lower garment reaching just below the knees. Armlets and bracelets adorn his hands. This is unusual but can be explained because he stood in meditation on the battlefield itself. In this miniature, long hair have grown over the head of Bahubali in which are shown birds and on top, feathers or twigs or creepers suggestive of birds' nests, which are also suggested in the long beard with figures of birds in it. On two sides of the legs of Bahubali are shown birds, beasts animals and snakes running about while creepers have grown all around the feet.

On each side of the head of Bahubali is a small figure looking more like that of a Jaina monk, rather than of a Jaina nun. The figures stand with folded hands, with the broomstick under the arm-pit. The way of putting on garments by these figures, especially of the figure on the right of Bahubali would tempt one to identify it as that of a Jaina monk, rather than a nun. The figure on the left can be suspected to be a female, a nun, because of the small circle shown near the breast region. In fig. 129 of W. Norman Brown's *Miniature Paintings of the Kalpa Sūtra* similar figures standing on the two sides are identified as Brahmi and Sundari. On the analogy of this miniature published by Brown, and because in our miniature, the identification of Bahubali is certain, we should identify these two figures as nuns Brahmi and Sundari and not as monks. This *Kalpa Sūtra* is generally assigned to c. 1475 A.D.

[25] Published by U.P. Shah in *Prachya Pratibha*, *op-cit.*, fig. 1.

The Story of Bharata and Bahubali*

DALSUKH MALVANIA

I Introductory

The colossal Bahubali (Gomatesvara, 983 A.D.) at Sravana Belgola in South India is one of the wonders of the world. Generally the Jainas worship the idols of Tirthankaras but the worship of Bahubali is an exception. Though Bahubali is not a Tirthankara he is not only worshiped but also gets an *abhiṣeka* with grand celebrations just like Kumbha celebrations at Prayaga, after each period of twelve years. In South India there are many idols of Bahubali but in the North India idols of Bahubali are rare.

Though he was able to conquer Cakravarti Bharata in his physical fights, he renounced the world and became an ascetic. This may be the reason of his worship. Rama is worshipped by the Hindus as Maryada Purusottama, (comp. *tato bhaṇati bāhubalī—jai tumam koguttamasuo hoūṇam majjāyamatikkamasi pihujaṇe kā gaṇaṇā ?* *VH*, p. 187) who as the greatest hero established the limits of morality and propriety. So is Bahubali for the Jainas in establishing the fact that to conquer the physical world or the Cakravarti, the conqueror of the physical world, is not enough. One should conquer his spiritual world, his pride, the inner vices and his soul.[1] Other important point also may be mentioned for his worship. When Bharata asked him to surrender his kingdom or have a battle with him, he asked for a duel so as to avoid the horrors of violence and unnecessary killings of the innocent people and destruction of the cities etc. In this manner he was the pioneer to establish the theory of no-war in this world. According to the Jainas Bahubali's father Rsabha was the first Tirthankara, his elder brother Bharata was the first Cakravarti and in the same manner Bahubali was the first man to establish no-war policy in this world, and hence there should be no surprize if he is given importance and worshiped just like a Tirthankara.

* Paper read at the Third International Sanskrit Conference held at Paris in 1977.

[1] *mottum kasayajujjbham samjamajujjena jujjhimo inhim|parisahabhad* ehi *samayam java thio uttamatthemmi||* *PC*, 451.

The first colossal statue of Bahubali 58 feet high[2] was established by Camundaraya (983 A.D.) and it seems that thereafter many such idols were erected.

The story of Bharata and Bahubali in Sanskrit is found first in Ravisena's *Padmacarita* but its main source is the Prakrit *Padhamānuyoga*[3] from which it is adopted. Prakrit works to adopt the story of Rsabha etc. are *Jambūdvīpaprajñapti*, *Vasudevahiṇḍi*, *Āvaśyakaniryukti*, *Viśeṣāvaśyakabhāṣya*, *Āvaśyakacūrṇi*, *Cauppannamahāpurisacariya* of Silanka etc. and Hemacandra's *Triṣaṣṭiśalākā-puruṣacaritra* in Sanskrit and many such other works in Prakrit and Sanskrit. The commentaries on *Āvaśyakaniryukti* by Haribhadra and Malayagiri though in Sanskrit narrates this story in Prakrit showing thereby that its source is Prakrit and not Sanskrit.

II **Vasudevahindi** (pp. 157-188) (*VH*)

It will be better to know the whole story first, so that it will be easy to understand its development. And as the version of the story found in *Āvaśyakaniryukti* is in catch words, it will be better if we give the version from *Vasudevahiṇḍi* which is generally followed by others.

The form of the story of Bahubali which is found in *Vasudevahiṇḍi* may be summarized thus :

Rsabha was the son of twin Nabhi, the 7th Kulakara and Marudevi (pp. 158, 183). Rsabha and Sumangala were twins[4] and behaved like husband and wife. Sumangala gave birth to twin Bharata and Brahmi, a son and a daughter, and she also gave birth to 49 other twins of sons i.e., 98 sons (p. 162). Further, Rsabha married Sunanda who gave birth to Bahubali and Sundari (p. 162). So Rsabha had 100 sons, and

[2] For description of this colossal see, K. R. Srinivasan, *Aspectes of Jaina Art and Architecture*, Ahmedabad, pp. 176-179.

[3] Muni Punyavijayji's article on *Padhamanuyoga* in *Acarya Vijayaballabhasuri Smarakagrantha*, Mahavira Jaina Vidyalaya, Bombay, pp. 49-56 ; *AN*, 250, 231 ; I. 1688, 1699 : *namavalinibaddham*, *PC*, 1.8.

[4] Theory of twins (*juyalaga*) is accepted by *JP*, p. 549, and it is clearly said that in *Susamasusama* there were no *vivahai* (marriages etc.), p. 548. So is the case with *Susama* also, p. 550,about *Susamadusama* text is not clear, because Marudeva is said to have given birth to Rsabha but Sumangala is not mentioned, p. 551. According to *VH* also we do not find mention that Marudevi gave birth to Sumangala but as birth of twins is continued in the times of Rsabha also according to *VH*, we can conclude that Rsabha and Sumangala were twins, *VH*, p. 161.

two daughters. Rsabha at the request of the people became the sovereign king and ruled the Kosala Janapada from its capital city Vinita (p. 162). Rsabha taught script to Brahmi with his right hand and taught mathematics to Sundari through his left hand. Bharata was taught *rūpa* while Bahubali was taught painting (*cittakamma*) and palmistry (*lakkhaṇam*). It was for the first time that Rsabha taught arts and crafts to the people at large (p. 163). At the time of his renunciation Rsabha distributed his kingdom amongst Bharata and his other sons. Kaccha and Mahakaccha along with other 4000 kings also renounced the world with Rsabha (p. 163).

When Rsabha was roaming as an ascetic two princes namely Nami and Vinami, who were absent when Rsabha distributed his kingdom at the time of his renunciation, associated and helped him in various manner. Dharana Nagaraya, when he came to know that their object was to achieve some portion of the land, taught them *mahārohiṇī* and other *vidyās* and asked Vinami to establish his kingdom at Vaitadhya in the North and Nami to form his kingdom at Vaitadhya in the South. This is how the kingdom of Vidyadharas was established (p. 163).

Rsabha, after his wandering about for the whole year, as an ascetic, got the first *bhikṣā* (alms, food) from Sreyamsa, the grandson of Bahubali and son of Somaprabha at Hastinapura (p. 164).

When Rsabha became an omniscient, Rsabhasena, the son of Bharata became his first Ganadhara, the head of his all the ascetics while Brahmi became the head of nuns (p. 183).

On the same day when Rsabha became an omniscient Bharata got the jewels, *cakra* etc. Bharata came out to worship Rsabha (p. 183).

After his *digvijaya* Bharata asked his 98 brothers to treat him as a Cakravarti. They took advice of Rsabha and became monks (p. 186). Thereafter it was the turn of Bahubali. *Dūta* was sent to him by Bharata asking him to serve the Cakravarti Bharata. Bahubali did not agree to the proposal. Bharata with his army went to Taksasila. Bahubali came out of the city and met Bharata. It was settled that only they two should fight[5] without army or arms. When Bharata was conquered by Bahubali in all types of physical fights, he was ready to use his *cakra*, given by god. Stunned by seeing this Bahubali told Bharata that if

[5] Here Ravisena says that Potana was the capital of Bahubali and further he says that there was war but after that Bahubali proposed duel, pp. 4, 68 ff.

son of the greatest man, like you were not true to his words then what to think of others. (*jai tumam loguttamasuo hoūṇam majjāyamatik-kamasi pihujane kā gaṇaṇā*, p. 187.) He could visualise the greed of Bharata and also its result. On realising this he became a monk (p. 187). Instead of going to the assembly of Rsabha, he began his meditations there only because of his pride that how can he present himself before his younger brothers without obtaining omniscience, and because of this pride he could not become an omniscient. He stood like a pillar for a year in meditations and his whole body was surrounded by the creepers called Atimukta, just like a tree. At the same time Rsabha reached Taksasila. Brahmi asked Rsabha regarding Bahubali's not obtaining omniscience. Rsabha explained that he is mounted on a mountain called pride and that is the obstacle in his way. He thinks that how can he bow down to his younger brothers who have achieved their goal, their purpose (*kayatthā*). On hearing this Brahmi, went there and gave the message from Rsabha that he cannot have omniscience while riding an elephant. On hearing this he realized his fault and removed pride, and immediately became an omniscient (p. 187-8).

The land was named Bharata after the name of Cakravarti Bharata[6] (p. 186). Bharata, attracted by the divine beauty of finger of Indra, started Indramaha festival (p. 184). Bharata also was responsible for creating the cast of Brahmins out of Jaina laymen (p. 184). Further he was responsible for the Arya *Vedas* which were quite different from Anarya *Vedas* depending on the preachings of Sandilya (p. 193).

The previous birth-stories of Rsabha and others are also found in *VH*, pp. 165 ff.

III Jambudvipaprajnapti (*JP*)

Jambūdvīpaprajñapti, one of the *Aṅgabāhya* canoncial texts of the Jainas relates the stories of Rsabha and Bharata in its II and III chapters respectively. And this seems to be the earliest version because the relation of Rsabha and Bharata as father and son is nowhere mentioned. Though Brahmi and Sundari are mentioned as prominent nuns of Rsabha's Sangha, they are not mentioned as his daughters. Indeed,

[6] According to *Jambudvipaprajnapti* this is not the case. It is cearly mentioned that country of Bharavasa takes its name after the God of that name and even this name is permanent, p. 592. This clearly shows that author's mind is working towards mythicising. But *VP* (2.1.32) and *BP* (5.4.9) support *VH*. Ravisena (4.59) and Jinasena (15.159) also support *VH*.

it is mentioned that Rsabha taught *lehāiao...kalāo* but again no mention is made of Brahmi and Sundari. Further, it is mentioned that before renunciation Rsabha enthroned his 100 sons, but here also not a single name of his son is given. It should also be noted that Marici the grand son of Rsabha is nowhere mentioned in this text.

Moreover while describing the *digvijaya* of Bharata, opposition by Avada Cilayas of Northern half of Bharata Country is only mentioned and there is no mention of his encounter with Bahubali.

So it was for the later authors to suggest the relation of Rsabha with Bharata, Bahubali, Brahmi, Sundari, Marici and others and create a new version of the story of Rsabha and Bharata.

Here I would like to confine myself with the development of the story of Bharata and Bahubali. So other details which have no concern with the story are not noted here in this paper.

In *Jambūdvīpaprajñapti* following facts are mentioned : Bharata was the *cauranta-cakkavattī* and was residing at Viniya i.e. Ayodhya. Once upon a time *cakkarayaṇa* was emerged in his armoury and when Bharata was informed of it he ordered for the celebration in the city for eight days. Then the *cakkarayaṇa* proceeded one after another towards Magahatittha, in the east, Varadamatittha in the south-west, Pabhasatitha in the north-east, Sindhudevi-bhavana in the east, Veyaddhapavvaya in the north-east, Timisaguha in the west, and at all the places the presiding deities accepted Bharata as their sovereign. Then he ordered Susena, the commander of his army to cross the Sindhu river and establish his sovereignty over there in the west, and other places and Susena conquered Simhala, Babbara, Angaloya, Balayaloya, Javanadiva, Arabaa, Romaa, Alasandavisaya and many races of Meccha residing in Northern Veyaddha upto the end of Sindhusagara. Then Bharata ordered Susena to open the southern doors of Timisaguha. Bharata entered the Timisaguha with his army and got prepared bridges on the river Ummaggajala and Nimaggajala and crossed the rivers and reached the other end of the Timisaguha near its northern doors and he had to fight with the Avada Cilayas of the northern Bharata. It was not easy for the Cilayas to conquer Bharatas' commander Susena. So they asked for the help from their deities Mehamuhas, Nagakumaras. Only to please them these deities gave trouble to the army of Bharata but at the end they surrendered and thus Bharata was able to become the Lord of northern part of Bharata. And after conquering the land of

Cullahimavantapavvaya Bharata on the Usahakuda inscribed as follows :

osappinī imīse taiyāe samāi pacchime bhāe
ahamamsi cakkavaṭṭi bharaho iya nāmadhijjeṇa /
ahamamsi podhamarāyā ahayam bharahāhivo ṇarayarindo
natthi maham padisattū jiyam mae bhāraham vāsam // p. 581

On finding this Nami and Vinami the Vidyadhara kings of Veyaddha mountain also accepted him as Cakravarti and in token of that Vinami presented him with *itthirayaṇa* and Nami with various types of jewels. Then the *cakkarayaṇa* goes towards Gangadevibhavana in the north-east and he becomes sovereign of that part also and procures *navaṇihis* and returns to Viniya, his capital city and celebrations for coronation are held.

Once he was looking in the mirror his ideas took turn towards the purification of the soul and he became omniscient. So he became a monk, travelled to Atthavaya mountain, took the *sallehaṇā* and was liberated.

IV Mahabharata, etc.

The Mahābhāratas

As regards Rsabha, in the *Mahābhārata* we find that in the assembly of the Rsis of Brahma there is one named Rsabha (II.11, fn. p. 57). Significant is the mention in the *Mahābhārata* of the Rsabhatirtha in the country of Kosala (III. 83.10) which according to the Jainas was ruled by Rsabha. Further a king named Rsabha is also mentioned in the *Mahābhārata* (VI. 10.7).

As regards Bharata, in the *Mahābhārata*, the story of Bharata, the son of Dusyanta and Sakuntala is found (I. 62-69). This Bharata was the Cakravarti according to the *Mahābhārata* and the name of our country Bharatavarsa is due to this Bharata and not due to Bharata, the son of Rsabha (1.69.49).

Viṣṇupurāṇa and Srimadbhāgavatapurāṇa

The Vedic version of the story is found in the *Viṣṇu* (*VP*) and the *Bhāgavata* (*BP*) *purāṇas*. According to *VP* (4. 2. 11) and *BP* (9. 6. 4.) the dynasty of Iksvaku begins with Iksvaku, who was born through

nose of Manu when Manu sneezed.[7] According to *VP* sons and grandsons of Iksvaku were the kings of Uttarapatha and Daksinapatha (*VP* 4.2.12-14). But *BP* (9.6.5.) says that the kingdom was divided as Eastern, Western, Central and the rest (Southern) amongst them. In this dynasty Rsabha is not mentioned.

Story of Rsabha is mentioned in *VP* (2.1) with reference to the dynasty of Svayambhu Manu, who had two sons, Uttanapada and Priyavrata. Priyavrata's son was Agnidhara and his son was Nabhi whose wife Marudevi gave birth to Rsabha whose 100 sons were Bharata and others. Here Bahubali etc. are not mentioned. Same is the case with *BP* (4 and 5).

The kingdom of Bharata was formerly called Ajanabhakhanda but it took its new name Bharatavarsa from the time of Bharata, its king (*VP*, 2.1.32 ; *BP*, 5.7.3).

Rsabha is accepted by both the *Purāṇas* as an incarnation of God and a naked ascetic. The purpose of the incarnation is mentioned as the establishment of the heretical *Arhaddharma* (Jainism) opposing the *Vedas* in order to conquer the Asuras who could not be conquered by the Suras (gods) because of their faith in *Vedas*. The Asuras followed the *Arhaddharma* propounded by Rsabha and opposed the *Vedas* and so were conquered by the Suras (*VP*, 3.17, 18 ; *BP*, 5.3.17*ff*).

The story of Bharata as a son of Rsabha is also found in both the *Purāṇas*. Bharata first becomes a king but due to his extreme devotion to God he renounced the kingdom and became a Parivrajaka and resided at Pulahasrama (Hariharaksetra) and due to his attachment to a deer which was saved by him from drowning in the river he took his next birth as a deer, also devoted to the God. And in his next birth he became a Brahmin who in order to devote himself to God and nothing else behaved like a mad, foolish, blind and deaf man (*ātmānam unmatta-jaḍa-andha-badhirasvarūpeṇa darśayāmāsa*—*BP*, 5.9.3.; *ātmānam darśayāmāsa jaḍonmattākṛtim jane*—*VP*. 2.13.44). And so he had to suffer hardship as Paramahamsa and at last he was liberated (*VP*, 2.13-16 ; *BP*, 5.7.-15).

Here we can mark that the version of *VP* is the base for *BP* version.

[7] According to the Jainas the dynasty of Iksvaku begins with Rsabha, *VH*, p. 161; *AN*, 180-181 ; *vi-asiya ikkhubhoi ikkhaga tena khattiya honti*—1610. But *PC* says it began with Aiccajasa (5.9), the son of Bharata (5.3.).

The occurrence of the Rsabha story in the *Purāṇas* in the context of the origin of Jainism and Buddhism, both of them opposing the validity of the *Vedas*, proves that these *Purāṇas* have adopted the story from the Jaina sources.

Both of these *Purāṇas* though against Jainism and Buddhism are unanimous in praising an unattached way of life and they adopt the theory of non-violence, non-attachment and equanimity as is preached by the Jaina Tirthankaras. They are opposed to Jainism and Buddhism only for their non-acceptance of the validity of the *Vedas*.

There was no way but to accept Rsabha and Buddha as an incarnation of God because nothing in this world happens without the will of God and none can deny the fact they were great persons held in high esteem by the general public and so they were accepted as incarnations of God.

V Comparison of Paumacariya of Vimala (*PC*) and Avasyaka-niryakti (*AN*)

In the next stage we find the sectarian bias of Svetambara and Digambara in the story. So it is proper that before we discuss those books pregnant with bias *Paumacariya* of Vimala should be discussed and compared with *AN* as it is certainly earlier than those books and also it contains some of the peculiarities of both the Svetambaras and Digambaras (*Paumacariya*, Intro., pp. 18-21).

Generally in *Paumacariya* (3,4, and 20) the story is the same as it is in *Āvaśyakaniryukti* (*AN*)

Paumacariya mentions :
āummi thovasese mihuṇam jaṇiūṇa pavaralayaṇṇam
kālam kāūṇa tao suravarasokham puṇa labhanti // (3.39)

This theory of *mihuna* or the birth of twins also called *jugalia* is also accepted by *AN* (188), *Vasudevahiṇḍi* (p. 157) and Ravisena (pp. 3.51). But this is not accepted by Jinasena in his *MP*. But about Kulakaras *AN* (148) is not clear as to whether all of them were of the same lineage i.e. the descendants of the first Kulakara, while *Vasudevahiṇḍi* clearly mentions as such (pp 157-8). Both the *AN* and *VH* accept seven Kulakaras beginning with Vimalavahana and ending with Nabhi (also *Samavāyānga*, 246). But *Paumacariya* accepts 14 Kulkaras (3.50-6) and it is not clear that they belong to the same lineage. Same is the case with Ravisena

(pp. 3.74-88). *Jambūdvīpaprajñapti* also differs and says that there were 15 of them and mentions Rsabha also as the last Kulakara. Jinasena in his *Mahāpurāṇa* (*MP*) accepts Rsabha and Bharata also as Kulakaras and thus in all there are 16 Kulakaras (*MP*, 3.76, *ff.* 3.213, -3.229-32).

Relation of Rsabha with Bharata etc. as father is mentioned in *PC*, 3.119-120 but out of the two wives Sumangala and Nanda as to whose sons and daughters Bharata etc. were is not clear. The same is the case with *AN*, 187. Only about 98 sons other than Bharata and Bahubali it is clearly stated that Sumangala was their mother (*AN*,188).

In *AN* the cause of renunciation of Rsabha is not mentioned but *PC* mentions that on seeing the dark-blue cloth (*nīlam vāsam daṭṭhum*, 3. 122) he desired the emancipation. According to Ravisena (*pp.* 3.263) Nilanjana's dancing was the cause.

In *PC* there is no mention of the simultaneous happenings of the attainment of *kevala* by Rsabha and emergence of *cakra* for Bharata. So Bharata has not to decide where to go first unlike the mention in *AN*, 268 ff, that he went to Rsabha first with his mother, Marudevi.

PC 4.37 mentions that 100 sons of Rsabha became ascetics but *AN* mentions that Rsabhasena, sons and daughters of Rsabha and Marici and other grandsons became ascetics on hearing the preachings of Rsabha (*AN*, 270-77). The reason of becoming monks for Rsabha's sons was that they did not want to surrender to Bharata when he became Cakravarti (*AN*, 275-6).

As regards the fight of Bharata and Bahubali *PC* and *AN* are unanimous in saying that there should be no war, only they two should fight (*nādhammena jujjhe AN*, 276 ; *kim vaheṇa logassa PC*, 4.43). In *AN* the use of *cakra* is due to some *devata* (*AN*, 276) while *PC* directly says that Bharata threw the *cakra* towards Bahubali (*PC*, 4.43), *PP* also confirms this and it is said that *cakra* did not work (*PC*, 4. 47-8, *PP*, 4.73).

On being questioned by Bharata, Rsabha discloses that Marici will be the last Tirthankara in future, again he will become the first Vasudeva and Cakravarti. Hearing this Bharata goes to bow down to Marici (*AN*, 304-12). Nothing is mentioned about this in *PC*. Ravisena only mentions that Marici became the head of Parivrajakas, but does not mention his relation with Bharata (*PP*, 3. 293).

Rsabha once reached Taksasila and this information was given to Bahubali. He wanted to worhip Rsabha next morning but Rsabha left for the other place. So in his memory Bahubali built a *dharma-cakra* at the place where Rsabha stayed in Taksasila (*AN*, 260-1).

VI Sectarian trends and synthesis

The next stage of the story is on the sectarian trends and we are sure that it is the stage when Svetambara and Digambara sects of the Jainas were separated in a distinct form. Jinabhadra (609 A.D.) follows the Svetambara trend and Digambara *Purāṇas* beginning with Ravisena (678 A.D.) follow the Digambara trend with regard to dreams etc. (*PP*, 3.123).

As regards wearing of clothes by the ascetics or the Tirthnakaras Vimala's *PC* is clear on this point. Vimala says that Rsabha while becoming an ascetic left the clothes etc. (*PC*, 135). And when he says that some of his colleagues became *Tāpasas* and began to wear clothes it follows that according to him those ascetics had no clothes when they became ascetics with Rsabha (*PC*, 3.143). This tradition of ascetics being naked is maintained by all the Digambara *Purāṇas* beginning from Ravisena (678 A.D.). And as a result, they had to deny the liberation to women. For Bahubali Vimala says '*vosariya savvasango*' (4.52) and for Bharata he says '*tiṇamiva caiūṇa rāyavaralacchi*' (4.89). *PP* says Bahubali became naked (4.75).

But *AN* is clearly following the Svetambara trend which is followed and further developed by Jinabhadra in his *VI*. *AN* 206 says that all the Tirthankaras take one cloth at the time of their becoming ascetics—"*savve vi egadūsena niggatā*". And about the colleagues of Rsabha *AN* 284 says that they were—*sukkambaras* i.e. having white clothes as well as *nirambaras*, i.e. without clothes. In order to oppose the Digambara trend of non-liberation of women *AN* 184 according to Haribhadra and 181 according to Malayagiri proclaim that man, woman or eunuch can have the Tirthankara-*karma*. And this trend can be found in *Paṇṇavana* (16) also where it is stated that there can be "*itthilingasiddhā purisalingasiddhā* and *napumsakalingasiddhā*". This trend is emphasised by Jinabhadra when he says that Marudevi, the mother of Rsabha is the first *Siddha* in this *avasarpini* (*VI* 1631). *AN* 159 simply says that Marudevi was liberated "*egā siddhim pattā marudevā nabhino patti*". But Jinasena in his *Mahāpurāṇa* clearly mentions that first *Siddha* was Anantavirya, the son of Bharata (24. 181).

Removal of pride of Bahubali by the daughters of Rsabha as nuns is accepted by *VI*-1718 but Jinasena's *MP* (36. 186) has a different story. It was removed when Bharata went to Bahubali and worshipped him. This suggests that a woman should not have privilege to preach an ascetic.

Up to Rsabha's time society had no regular marriage system and that was established by Rsabha. So upto that time *mihunadhamma* was prevailing in the society i.e. twins—brother and sister—were behaving like husband and wife. This was also the case with Rsabha and his sister according to Svetambara tradition. *Avaśyakacūrṇī* clearly mentions that Sumangala, Rsabha's wife was his sister—"*ito ya bhagavam sumangalāe bhagīṇīe saddhim suham suheṇa viharai*" (p. 152).

But according to Digambara *Purāṇas* Ravisena says Rsabha's wives were Sunanda and Nanda (3.260) but it is strange when he says—Bharata was the son of Yasasvati (20. 124). Jinasena says that Rsabha married Yasasvati and Sunanda, both were the sisters of Kaccha and Mahakaccha (*MP*. 15. 69-70). Bharata and Brahmi were son and daughter of Yasasvati and Bahubali and Sundari were of Sunanda (*MP*. 15.126, 16.5, 7). Bahubali was the first Kamadeva (*MP*, 16.9). This Kamadeva mythology is a new conception adopted by Digambara *Purāṇas.*

About this *mihunadhamma* however Digambara *Harivamśapurāṇa* of Jinasena II (*VS*. 840) who is later than the Jinasena I accepts this theory in his *HP* (7.65 *PP*) but says that this system was abolished by Marudeva, the 12th Kulakara producing only one son (*HP*, 7.116) and not daughter.

When we read *Mahāpurāṇa* of Jinasena it is clear that he is trying to accomodate some Vedic ideas in Jaina mythology. Such a trend can be seen in *PC* also when it identifies Krtayuga with the times of Rsabha (*PC*, 3.118).

This trend was developed by Jinasena. He identifies Kulkaras with Manus and their times with Manvantara (*MP*, 3.76, 77, 90, 94, 102 etc.). He uses the words Kulakara and Kuladhara and explains their meaning (3. 211-212). Rsabha is identified with Hiranyagarbha, Dhata and Svayambhu (15.57) and further has given 1000 names of Jinendra (*MP*, 25) explaining each of them. About the object of Rsabha's marriage Jinasena says what a good Vedic Brahmin can say (15.60-64). And in this manner one can find many interesting information about the synthesis of Jaina and Vedic ideas in social, religious and philosophical spheres in Jinasena's *MP.*

In this paper I have simply tried in short to show some of the stages of development of the story of Rsabha-Bharata and Bahubali. Much is left out and if some is interested in it he can find out for himself.

I have to thank here Dr. N. J. Shah and Dr. H. C. Bhayani who have very kindly read this paper and gave suggestions.

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AN	=	*Āvaśyakaniryukti* included in *VI*.
AN		Haribhadra's Com. 1916-17.
AN		Malayagiri's Com. 1932-36.
BP	=	*Srimadbhāgavata-mahāpurāṇa*, Gita Press, Gorakhpur, VS. 2018.
CM	=	*Cauppaṇṇamahāpurisacariya* of Silanka, Prakrit Text Society, 1961.
HP	=	Jinasena II, *Harivamśapurāṇa*, Bharatiya Jnanapith, Kashi, 1962.
JP	=	*Jambūdvīpaprajñapti*, *Suttagāme*, Part II, 1954.
MB	=	*Mahābhārata*, Poona.
MP	=	*Mahāpurāṇa* of Jinasena, Bharatiya Jnanapith, Kashi 1944.
PC	=	*Paumacaria* of Vimala, I, II, Prakrit Text Society, 1962, 1968.
PP	=	*Padmacarita* of Ravisena, Manik Chandra Digambar Jain Granthamala, No. 22, Bombay, VS. 1985.
VH	=	Sanghadasa's *Vasudevahiṇḍi*, Bhavnagar, 1930.
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Sambodhi/vol., VI nos. 3-4/pp. 1-11
Courtesy : L. D. Institute of Indology, Ahmedabad

A Note on Some Bahubali Images from North India*

MARUTI NANDAN PRASAD TIWARI

Bahubali, the second son of the Jina Rsabhanatha was born of his junior queen Sunanda. His step-brother Bharata who became Cakravartin succeeding his father, ruled from Vinita ; while Bahubali—known as Gommatesvara in South India—was ruling from Taksasila. (The Digambara tradition makes Bahubali rule from Podanasa or Podanapura). After gaining the victory in a duel with his elder brother Bharata, Bahubali turned ascetic and performed very rigorous austerities. For one whole year he stood in *kāyotsarga-mudrā* (the attitude of dismissing the body) and in the end obtained *kevala-jñāna* (omniscience). The fierce austerities of Bahubali have been narrated in literature,[1] as well as suggested in sculpture.[2] The Bahubali representations show snakes issuing out of the ant-hills which developed near his feet and creepers entwined round his body, suggesting the long period of time in which he was absorbed in *tapas* and meditation. Furthermore, the

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1 *Adipurana* (*Mahapurana*) of Jinasena (c. 9th century) 36-106-85 : vol. II, pp. 209-217, ed. Pt. Pannalal Jain (*Jnanapitha Murtidevi Jaina Granthamala*, Sanskrit Grantha no. 9), Varanasi, 1965 ; *Paumacariyam* of Acarya Vimala Suri (close to the 3rd century), 4.54-55 : part I, pp. 34-35, ed. H. Jacobi (*Prakrit Text Society Series*, 6), Varanasi, 1962 ; *Harivamsa Purana* of Jinasena (last quarter of the 8th century), 11.98-102, p. 205, ed. Pt. Pannalal Jain (*Jnanapitha Murtidevi Jaina Granthakala*, Sanskrit Grantha no. 27), Varanasi, 1962 ; *Trisastisalakapurusacaritra* of Hemacandra, *Adisvaracaritra* (c. mid 12th century) v 740-798 : vol. I, pp. 323-26, transl. H. M. Johnson, (*Gaekwad's Oriental Series*, LI) Baroda, 1931 ; *Padma Purana* of Ravisenacarya (7th century), I 4.75-76, p. 62, ed. Pannalal Jain (*Jnanapitha Murtidevi Jaina Granthamala*, Sanskrit Grantha no. 20), Varanasi, 1958.

2 Shah, U. P. 'Bahubali: A Unique Bronze in the Museum', *Bulletin of the Prince of Wales Museum*, Bombay, 4, 1953-54, pp. 32-39; M. N. P. Tiwari, 'Jaina Silpamen Bahubali', *Anekanta*, 24, 1, April 1971, pp. 8-11.

figures of the snakes, lizards and scorpions shown creeping over Bahubali's body also project and reinforce the same idea. The erect posture of Bahubali is symbolic of perfect self-control, while the nudity implies absolute renunciation achieved after a complete victory over passions.

The life and *tapas* of Bahubali are narrated in detail in the scriptures of both the sects of the Jainas. Somehow, the Bahubali worship was not so popular in the Svetambara sect as it was in the Digambara one. Dr U. P. Shah records only two Svetambara images of Bahubali, which in keeping with the white-clad tradition, show him with *dhoti*. These come from the Vimala Vasahi, Dilwara temple, Mt Abu (1032), Rajasthan and the Adinatha temple, Mt Satrunjaya, Gujarat.[3]

Besides, the author has also noticed a Svetambara representation of Bahubali in a bay of the Santinatha temple (11th century) at Kumbharia in North Gujarat. The bay, attached to the *rangamaṇḍapa* on the west, represents the five chief auspicious events (*pañca-kalyāṇakas*) from the life of Rsabhanatha and it also shows, in the third band, the scene of the fight between Bharata and Bahubali. It also contains a figure of Bahubali wearing a *dhotī* and standing in the *kāyotsarga*-pose. A climbing plant twines round his arms, legs and chest. To the left of Bahubali stand two female figures with hands folded in supplication. These figures are labelled below as Brahmi and Sundari, the two sisters of Bahubali.

It is generally believed that the occurrence of the Bahubali images is more frequent in South India than in North India.[4] But a detailed study of some Digambara sites in the North does reveal some cult images of Bahubali. This bears testimony to at least one fact, that in the Digambara Community of North India, Bahubali was accorded the same favoured position as he enjoyed in South.

[3] Shah, U.P., *op. cit.*, p. 36, 'Jaina Stories in Stone in the Delvada Temples, Mt. Abu', *Jain Yug*, Sept. 1959, pp. 39-40.

[4] S. S. Jain, '*Colossus of Sravanabelgola and other Jain Shrines of Deccan*' (*Nutan Jain Sahitya Series*, 1), Bombay, 1953, p. 10 : according to him, we find such colossuses at Karkal, Venur, Gommatagiri and also at Ellora Jaina Caves. No image of Bahubali is to be found in North India and excepting one at Ellora he is conspicuous by absence elsewhere in the north of river Krishna ; and also Shah, *op. cit.*, p. 34 ; he remarks, 'Images of Bahubali are not so common in North India though a few mediaeval images are known to exist in the territory that was formerly Gwalior State and is now in Madhya Bharat, while much later bronzes are found in Digambara shrines all over India.' The first statement has been proved to be wrong on the strength of the available images from North India, while the statement by Shah needs correction in the light of new finds.

Of the five images so far reported, three are as yet not illustrated; the images so far published are from Deogarh and Prabhasa Patan, Gujarat.

The image of Bahubali hailing from Prabhasa Patan, Gujarat, now deposited in the Junagarh Museum (fig. 2), is much mutilated but the ant-hills and the shade of a tree overhead with two hovering *mālādharas* are clearly visible.[5] The sky-clad Bahubali stands in the *kāyotsarga-mudrā* with his hands and thighs entwined by a climbing plant. On both his sides are rendered two standing figures, now severely damaged. The image hewn out of buff-coloured sandstone is assigned, on stylistic grounds, to *c.* 9th century. It is perhaps the earliest image of Bahubali hitherto discovered from North India.

The next image of Bahubali, coming as it does from Khajuraho (Madhya Pradesh), is perhaps the second earliest image of Bahubali from North India. This sculpture carved on the southern outer wall of the main temple of the Parsvanatha temple (A.D. 954), is also the only example of a Bahubali image in Khajuraho.[6] Bahubali, nude and in *kāyotsarga-mudrā*, with arms reaching down to the knees, stands on a simple pedestal supported by two round pilasters at the two extremities. A carpet bearing a flower design hangs down from the pedestal, below which, in the centre, is carved a *dharmacakra* flanked by two lions, suggesting *siṁhāsana*. The creepers entwine the legs and the arms of Bahubali, while on the chest and belly parts creep lizards and scorpions. His chest is marked with the *śrīvatsa* symbol and the hair is in the usual schematic curls. On either side of Bahubali stands a female attendant figure holding the end of the twisting vine. These female attendants are peculiar to the North Indian Bahubali images only. (The two female figures, perhaps, represent the two *vidyādharīs*, who according to the Digambara *Purāṇas*,[7] removed the entwining creepers from the body of Bahubali.) The South Indian Bahubali images in Ellora and Aihole, though nude, show the standing figures of the two sisters of Bahubali dressed like princesses, wearing crown and other ornaments. The depiction of the sisters was omitted in all known Digambara sculptures of Bahubali from North India, in accordance with the Digambara tradition which does not speak about the presence of the two sisters at the

[5] M. A. Dhaky, H. P. Shastri, 'Ancient Jaina Temples of Prabhasa Patan' (Gujarati), *Swadhyaya*, 3, 3, pp. 328-29.

[6] The author regrets he is unable to illustrate this image.

[7] *latam vyapanayantibhyam khecatribhyam babhau munih—Harivamsa Purana*, 11.101.

Cf. *vidyadharyah kadacicca krida-heto upagatah/vallirudvestayamasur muneh sarvangasanginih//—Adipurana*, vol II, 36,183.

time of Bahubali's attainment of *kevala-jñāna*. Beside these female figures, there appears, on either side, a flywhisk-bearer. A single umbrella, instead of the triple one, is depicted overhead, and on either side of it is shown a flying *mālādhara*.[8] The flywhisk-bearers, *mālādharas*, *śrīvatsa* symbol, and the lion pedestal—all being invariable features of the Jina images of Khajuraho and elsewhere—tend to show that the modelling of the present Bahubali image was actually influenced by most conventions of fashioning the Jina images. The image is in buff-coloured sandstone. It measures 29×24 inches approximately.

Before describing the other Bahubali images, it would perhaps be appropriate here to mention the two other rather small figures of Bahubali, belonging to *c.* 11th century, at Khajuraho. Of these, one can be seen on the left jamb of the *parikara* of a seated image of Adinatha, now installed in the modern temple No. 17. Here the vines reach over the thighs, arms and chest of Bahubali in a traditional manner and the straight locks of hair fall on his shoulders. The other figure carved on the right side (beside middle Jina figure) of a door-lintel, now preserved in the Archaeological Museum, Khajuraho (Acc. no. 1724), likewise shows the climbing plant clinging to the legs and arms of Bahubali (fig. 1). The depiction of these small figures in the group of miniature Jina figures demonstrates that at Khajuraho Bahubali was doubtless given veneration equal to that of the Jinas.

The third image of Bahubali is on display in the State Museum, Lucknow (Acc. no. 940) (fig. 3). The image, carved out of red sandstone and measuring 49.4"×18" dates from *c.* 10th century on stylistic grounds. Although the find-spot of the sculpture has not been given in the labelling of the museum, it seems, on the basis of its material, to have originated somewhere in Uttar Pradesh, more probably from the Kankali Tila, Mathura, an ancient Jaina site. The head and feet of this Bahubali are damaged. The legs and the hands of sky-clad Bahubali support creepers. The chest and the thighs also exhibit lizards and scorpions. Round his neck is rendered a snake ; and above his head is carved a much mutilated *chatra* with two drooping leaves. Two female attendants, facing Bahubali on either side, are holding creeper-ends. Bahubali wearing the *śrīvatsa* symbol and holding lotus-flowers in his hanging arms, a feature introduced some time in the 10th century, has a lotus nimbus behind his head.

The fourth sculpture (39"×21"), published by Klaus Bruhn in his work *The Jina Images of Deogarh*, was lying in the Temple No. 12 at

[8] Possibly because he is Kevali but not Jina.

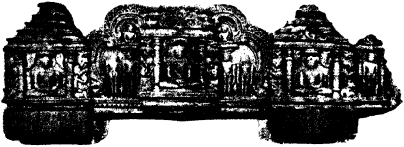


Fig. 1. Door-lintel from Khajuraho, c. 11th century, Archaeological Museum, Khajuraho



Fig. 2. Bahubali stele from Prabhas Patan, Gujarat c. 9th century, Junagarh Museum



Fig. 3 Bahubali stele from U.P. (Mathura) c. 10th century, State Museum, Lucknow



Fig. 4. Bahubali stele from Temple No. 12 Deogarh, Jhansi, U.P., 10th century, Sahu Jain Dharmasala Museum, Deogarh



Fig. 5. Bahubali stele from Bilhari Jabalpur, M.P., 11th century American Institute of Indian Studies Benares

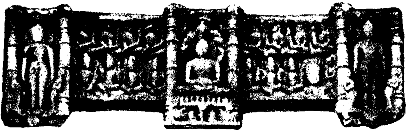


Fig. 6. Door-lintel from Bilhari, Jabalpur, M.P., 10th century, American Institute of Indian Studies, Benares



Fig. 7. Bahubali stele from Ellora, Archaeological Survey of India, Delhi



Fig. 8. Relief showing Bahubali in Temple No. 2 Deogarh, Jhansi, U.P., 11th century

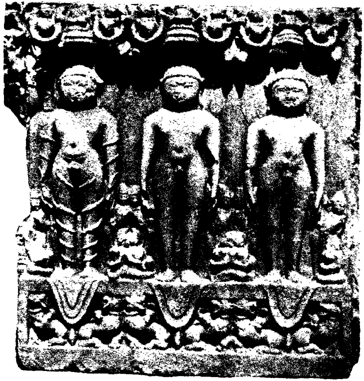


Fig. 9. Relief showing Bahubali with two other Jinas in Temple 2 Deogarh, Jhansi, U.P., 11th century

Deogarh in the Jhansi district of Uttar Pradesh, but now it has been deposited in the neighbouring Sahu Jain Dharmasala Museum (fig. 4). The image, of about the 10th century, stands on a tripartite pedestal. Bahubali as elsewhere, has the *śrīvatsa* mark on his chest. His legs and arms are wound about by a climbing plant ; a lizard and a scorpion are also there on his left and right leg respectively. A feature of this image is the representation of a snake clinging to his chest with its tail hanging down the right side over the abdomen. The hair, combed back in *jaṭā*-fashion, falls on the shoulders in the form of unplaited strands. The slightly oblong halo of Bahubali is carved with a blossom circlet and a band filled with small dots. Here again the parasol is single. Bahubali is, as in the previous instance, flanked by two standing female figures holding the ends of the creeper.

The last sculpture of Bahubali, which comes from Bilhari, situated in Jabalpur district, Madhya Pradesh, shows him standing on a double-petalled lotus pedestal (fig. 5). The pedestal, like the Bahubali image from Khajuraho, is borne by two rampant lions. From the pedestal hangs the covering cloth, below which is shown a *dharmacakra*. At the two extremities of the pedestal appear two seated Jina figures. Bahubali has the *śrīvatsa* symbol, and hair arranged in small curls with an *uṣṇīṣa*-protuberance. Behind the head is a halo showing a blossom-circlet only. A creeper consisting of meandering stems and leaves entwines his legs, arms and chest. Above the head of Bahubali is a much damaged triple parasol supported by a stick and surmounted by a drum, struck by a figure whose body is not shown.[9] On both sides of Bahubali, on separate lotus pedestals, in *tribhanga* pose, stand the two female attendant figures holding the ends of the climbing plant. Above these figures there appear, on each flank, six small standing Jina figures, one above the other. Above each shoulder of Bahubali are also sculptured, in a vertical row, three diminutive seated Jina figures. All the Jina figures are shown on separate lotus pedestals. Sporadically represented small Jina figures, the lion-pedestal, the nimbus and the triple parasol surmounted by a drum-beater—all, like those of the Bahubali image from Khajuraho, betray a definite bearing of the iconography of the contemporary Jina images on the present image. The sculpture about 47″ in height is hewn out of buff-coloured sandstone and can tentatively be ascribed to the 11th century on the basis both of style and iconography.

9 However, it is an exception which shows a triple parasol, instead of a single one, surmounted by a drum-bearer. Another instance of such exception is available in another figure, rather small, of Bahubali from the same place.

It would also be appropriate here to take note of a small figure of sky-clad Bahubali, sheltered in a pillared niche carved on the right corner of a door-lintel from Bilhari (fig. 6). Here Bahubali likewise stands on a pedestal supported by two lions, much damaged, with a *dharmacakra* in the centre, over which hangs the carpet. The vines reach over the knees and arms of Bahubali ; while on the thighs there appear two snakes. On his chest, probably, creep the lizard and scorpion, but they are not at all conspicuous in the photograph. A departure from the tradition, however, can be noticed in the two female figures, flanking Bahubali, who, instead of holding the ends of the creeper, have their arms folded in the attitude of adoration. Here the drum-beater surmounting the triple umbrella and the flying *mālādharas* are not present. Hair disposed in curls shows an *uṣnīṣa*-protuberance. The lintel can safely be dated *c*. 10th century.

Certain conclusions can now be drawn from the data we have noticed concerning the iconographic peculiarities of Bahubali representations in North India. None of our images is surrounded by ant-hills with serpents issuing out,[10] nor do they show, like those of the South Indian images (fig. 7), the figures of the two sisters of Bahubali, Brahmi and Sundari. On the other hand, they show some new features, not found in any of the South Indian images. First, the lion pedestal with covering cloth and the *dharmacakra*, carved in three examples, and the umbrellas, which in two examples are single and in two others triple, are a feature of the North Indian Bahubali images.[11] Second, the depiction of creeping lizards and scorpions on the body of Bahubali is a convention restricted to the North Indian images.[12] Third, the standing figures of the two female attendants, facing Bahubali, holding the ends of the creeper are also peculiar to the North Indian Bahubali figures, especially those belonging to the Digambara tradition.[13] All the images of the Svetambara tradition, known from the Vimala Vasahi temple, Rajasthan, the Adinatha temple, Mt Satrunjaya, Gujarat, and the Santinatha temple at Kumbharia, Gujarat, show, in consonance with the Svetambara tradition.[14]

[10] The Prabhasa Patan image, referred to earlier, however, is an exception, which shows ant-hills.

[11] However, an image of Bahubali from Ellora shows a single parasol.

[12] The Bilhari and Prabhasa Patan examples however, do not show this feature.

[13] However, a small figure of Bahubali from Bilhari does not show this feature.

[14] When the year was completed, Vrsabha-bannered, the Blessed One, kind to all, summoned Brahmi and Sundari and said : '... He does not attain *kevala-jnana* because of his pride... At the speech of you two, now he will abandon pride at once)... Brahmi and Sundari went to Bahubali... they made *pradaksina* three times, paid homage to the great Muni, Bahubali..'. —*Trisastisalakapurusa caritra, Adisvaracaritra*, transl., Johnson, *cit.*, pp. 325-26.

the figures of the two sisters. Furthermore, the Bahubali images showing the casual representations of the lion pedestals, small Jina figures, attendant flywhisk-bearers, garland-bearing celestial beings, the *bhāmaṇḍalas*, umbrellas, surmounted in one example by a drum-beater, and the *śrīvatsa* symbols, in all the figures, as pointed out earlier, bear witness to their affinity to the Jina images. And the minor variations, seen among these Northern images, can be explained as local influences, in a particular period and region, where the art and theory influenced each other. The point where the two major traditions agree is the presence of climbing plants entwining the legs and arms of Bahubali.

Postscript

During his recent visit to the prolific Digambara Jaina site at Deogarh the author came to notice six representations of Bahubali, two of which have already been illustrated by Klaus Bruhn. None of the other four figures, to the best of the author's knowledge, has ever been illustrated before. Two tiny figures represent Bahubali as standing in *kāyotsarga-mudrā* with rising creepers winding round his arms and legs. One of the tiny figures is carved on a pillar of the porch of the Temple No. 12 and another is at the right end of the door-lintel of the Temple No. 19. The former figure of Bahubali is attended on the left by a female *caurī*-bearer, while the corresponding female on the right holds a *kalaśa*. The other three unpublished figures are significant since they follow a homogeneous formula of the Jina representation, in effect throughout the country during the early mediaeval period and onwards. The occurrence of such a close similarity in the rendering of the two strengthens the author's view that at least in the Digambara community, as is evident from the sculptures, Bahubali was accorded a status equal to that of the Jinas. Of the three images, two are enshrined in the Temple No. 2 and one in the Temple No. 11.

One of the two images (27" × 15") installed in the Temple No. 2 shows Bahubali as standing nude in *kāyotsarga-mudrā* on a *simhāsana* with two devotees sitting at his feet and two *cāmaradhara* attendants flanking him (fig. 8). Bahubali is endowed with a triple parasol topped by a prostrate figure bearing a drum and two hovering *mālādharas* carved at the sides. Both the legs of Bahubali are entwined by a climbing plant ; and his arms support two snakes. The figures of lizards, snakes and scorpions are also carved creeping on the legs in the intervening space free from creepers. Bahubali wears the *śrīvatsa* symbol on his chest and has his hair done in curls with a small top-knot. At left of

Bahubali, in front of a pilaster, sits a royal figure ; he may represent Bharata, his elder brother.

The other Bahubali image, a unique one, in the temple is a *tri-tīrthika* image (26″×21.3″) showing Bahubali standing with two other Jinas, identified, by comparison of cognnizances with Sitalanatha and Abhinandana (fig. 9). Each of these three figures stands in *kāyotsarga-mudrā* on a *simhāsana* with hanging carpet and *dharmacakra*. At the feet of each figure, accompanied by two flywhisk-bearers, sit two devotees with hands folded in supplication. Each haloed figure is provided with three-tiered umbrella with a figure (the lower part of whose body is not shown) beating a drum and two flying *mālādharas* sculptured on the sides. The legs of Bahubali, standing on the extreme left (viewer's standpoint), support meandering vines ; and round the arms are coiled two snakes. Both the images of the Temple No. 2, assignable to the 11th century, are fashioned from buff sandstone. However, the *vidyādharis* are not represented, and in their places two *cāmaradharas*, invariably associated with Jina images, have been carved.

Third, and again a unique, image (42″ × 28″) is installed in the Temple No. 11 and is datable to the 12th century both on iconographic and stylistic grounds. It represents sky-clad Bahubali standing in the usual *kāyotsarga-mudrā* on a *simhāsana* which consists of two lions with a *dharmacakra* carved in the centre. The most striking feature of the image, which makes it peculiar, is a representation of the *yakṣa-yakṣī* figures, occupying two recessed corners of the throne. It is to be noted here that the *yakṣa-yakṣī* figures are conceived as the *śāsanadevatās* of the Jinas, this being the only instance violating the convention. This case should, therefore, be interpreted as the sculptors' inclination to give Bahubali a status as honourable as that of the Jinas.

The two-armed *yakṣa* sitting on the right possesses a bull-face and shows the *abbayamudrā* with the right hand while the corresponding left bears a water-vessel. The two-armed *yakṣī*, sitting on the left, also displays the *abhayamudrā* with the right while the left carries a water-vessel.[15] At the feet of Bahubali sit two adorers with folded hands.

[15] This singular instance representing the cow-faced *yaksa*—conforming to the standard form only in face—with Bahubali probably intends to suggest the relation of the latter with Rsabhanatha, with whom the cow-faced *yaksa* is traditionally associated. There is, however, no distinguishing feature, other than the above, about the *yaksa-yaksi* pair. Depiction of lateral strands with Bahubali, once again, attests the relation of Bahubali with Rsabhanatha.

Bahubali with the *śrīvatsa* mark in the centre of the chest is endowed with vines clinging round his legs and arms. On his belly is carved a creeping snake with its top shown close to the *śrivatsa* symbol ; and two snakes and two scorpions are also creeping on his legs. On each flank of Bahubali stands a *vidyādhari*, wearing *mukuṭa*, necklaces, scarf, *dhotī* tied with a girdle, and holding the end of the climbing plant in the inner hand, while the outer hand is resting on the thigh. Above the *vidyādhara* figures on each side there appears a diminutive figure of a standing Jina. Over each shoulder of Bahubali is again sculptured a tiny figure of a seated Jina. The hair of Bahubali with three lateral strands hanging over each shoulder is disposed in spirals with a protuberance designed like lotus petals. The halo is composed of lotus petals with beaded border. Over his head is carved a *chatra-trayī* surmounted by a figure (lower part of body not shown) beating a drum and two drooping leaves delineated on the sides. A couple of flying figures, the male carrying a vase and the female a flywhisk, is carved at each top side. Further above again appears a single poised figure with a garland on each top edge, the one to the left being damaged now.

The author holds a firm view that during the early mediaeval period and onwards there was a tendency in the Digambara Jainas to raise Bahubali's status to be equal to that of the Jinas, as can be seen in many an example of that period all over Northern India as already discussed in the article. The above evidence of the depiction of Bahubali with two Jinas in the Temple No. 2, and, especially, with the *yakṣa-yakṣī* figures in the Temple No. 11 at Deogarh, also comprising almost all the other features of the Jina images, illustrates the point all the more effectively.

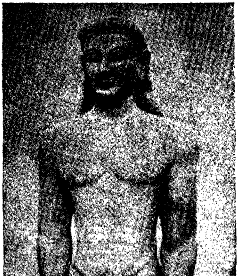
from *East and West*/New Series vol. 23 nos. 3-4/pp. 347-353
Courtesy : East and West

When We Remember Gommatesvara the Lord of Purity and Harmony

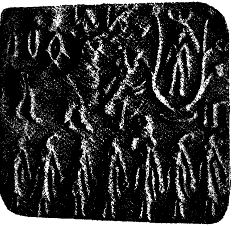
P. C. Dasgupta

As a colossus that bespeaks the glory of purity and harmony beyond time and space and the majesty of a personality that is not affected by the manifold conditions of the universe seen or unseen the image of Gommatesvara on the Indrabetta hill at Sravana Belgola in Mysore provokes and epitomises a symbolism in its totality. This statue of Bahubali, a son of Rsabhanatha will recall the legend of a prince of truest valour and nobility who at the moment of his personal victory in a contest over his warlike elder brother Bharata suddenly decided to abandon the material world and ultimately became a Kevalin. While ancient annals refer to this singular drama of duel and renunciation, the colossus of the prince as Gommatesvara at Sravana Belgola will ever remain as a monument of eternity. Here Bahubali stands in a *kāyotsarga* attitude absorbed in his meditation that remained constant in his spiritual calm despite the growth of creepers around his legs and emergence of ant-hills with snakes at the very place where he stood. Aside other examples a masterpiece in its own dimension envisaging Bahubali standing in the same meditative pose may also be noticed in a cave of Ellora in Maharastra. As the story of Bahubali is told, he attained his final knowledge and liberation in the spiritual plane during the endless hours of his contemplation when his sisters Brahmi and Sundari awakened him by a murmuring song to the truth that he should give up his last sentimental consciousness of the self by paying obeisance to Rsabhadeva. Emotionally hurt by his elder brother who even wanted to take his life by an unfair means to become a Cakravarti i.e. a political overlord Bahubali could perhaps regard the indifference of his father, a Tirthankara with a measure of inexplicable grief. In the perspective of his personal experience and realisation Bahubali understood the deep undertone of the words sung by his sisters that told the perfection of knowledge could never come for the one who rode an elephant, a symbol of pride. So, the master of purity, equanimity and determination raised a foot to walk and was liberated instantly. His knowledge identified him with the ultimate truth beyond the manifold aspects of time, energy and space as also rebirth and mortal experiences. Thus, the statue of Bahubali at Sravana Belgola stands as an emblem of a realisation that

has distinguished the civilisation of India from earliest times. The *Vedas* search for the truth that is universal and worship the unkonwn beyond the world of experience, Neminatha alighted his chariot in his wedding march to stop killing of animals for banquets, Parsvanatha left his kingdom to conquer his self, Gautama Buddha renounced Kapilavastu and preached rational philosophy to avoid rebirth and sorrow, its inseparable companion and as the legend goes, Asanga by his spiritual power even went so far as to meet Maitreya Buddha in the Tusita heaven. The doctrine of purity and the epic of liberation as symbolised so touchingly by the image of Bahubali and the conventional forms of Tirthankaras standing stiff with personal determination will somewhat find their analogy in the images of *kouros* or Apollo of Archaic Greek art of about 600 B.C. which try to define the exposition of Pythagoras with regards to his faith in purity and harmony. As it is known the celebrated Greek philosopher also believed in the transmigration of soul and in the need of liberation from such cycle. As Kennet Clark remarks, "The Greeks had no doubt that the god Apollo



The harmony of physical grace that makes communion with eternity. Kouros from Sounion in Greece. c. 615-590 B. C. Athens, National Museum

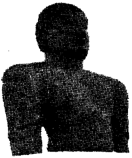


The motif that recalls the theme of Bahubali. A Seal from Mohenjo-daro

was like a perfectly beautiful man. He was beautiful because his body confirmed to certain laws of proportion and so partook of the divine beauty of mathematics. The first great philosopher of mathematical harmony had called himself Pythagoras, son of the Pythian Apollo. So in the embodiment of Apollo everthing must be calm and clear ; clear as daylight, for Apollo is the god of justice ; *sol justitiae*." (*The Nude—A study of Ideal Art*, p. 26) Obviously, the stiffness of the Attic *kouros* or Apollo of 6th century B.C. does indicate a discipline in conformity with the ancient Greek ideal of truth and the quantum of harmony that can only define the majesty of soul. Thus, here again we are confronted with a kind of discipline which will recall despite differences in the position of legs and in other aspects the *kāyotsarga* attitude of the Jaina Tirthankaras of the past. A somewhat comparable pose has again been noticed in the art of the Indus Valley by eminent scholars. U. P. Shah, the well-known exponent of Jainism, has already shown affinity between the Mauryan torso from Lohanipur (Patna) and the famous torso from Harappa. Further it is also difficult to disagree that certain terracotta figures from Mohenjo-daro also convey the feelings of personal determination of the *kāyotsarga* forms. As U. P. Shah points out, "A very old bronze of Parsvanatha standing in the *kāyotsarga*-pose, with the right hand and a part of the snake-hoods overhead mutilated, exists in the collections of the Prince of Wales Museum, Bombay. Its pedestal is missing, and unfortunately there is no record of its original findspot. It bears close affinity in style with a terracotta figurine from Mohenjo-daro. The limbs

are long and slim and can also be compared with those of the Mohenjo-daro dancing girl. The modelling of the torso, especially of the belly and abdomen, closely allied to the highly-polished torso of a Jina image from Lohanipur, now in the Patna Museum, and the Harappa red stone torso. Thus the bronze is modelled in the Indus style which seems to have continued down to the Mauryan age." (*Jaina Art And Architecture*, Bharatiya Jnanapitha, edited by A. Ghosh, Vol. I, p. 87.) Similarly, our attention has been drawn by M. N. Deshpande to a steatite seal from Mohenjo-daro which depicts "in the upper register an ascetic standing in the *kāyotsarga*-posture in a jungle" (*Ibid.*, p. 21). The ascetic is shown as "being worshipped by a lay follower seated beside a bull and in the lower register are seven figures standing in the so-called *kāyotsarga*-posture." While the identification may tend to suggest the "existence of Jainism in the Harappa times" (*Ibid.*) the *motif* may at the sametime recall the legend of Bahubali. The figure that stands amidst leafy stems of a plant will appear extremely significant especially if it is regarded as a delineation of a Tirthankara as already suggested. In view of several considerations one may be inclined to identify the figure as Bahubali. The suggestion will gain strength if the kneeling or seated figure with its curved outline is recognised as a woman, and the horned bull is regarded as a symbol of Rsbhanatha who was the founder and the master of the religion of the Nirgrantha.

Whatever may be the actual facts of the past the contemplation of Bahubali will beckon for ever the soul of humanity towards eternal bliss and calm.



A Guide to Sravana-Belgola Image of Gommatesvara

K. NARAYANA IYENGAR

The entrance to the court of the colossal image is called Akhanda-dvara or bagailu since a good part of the doorway is carved out of a single rock. The well carved architrave consists of a seated figure of Laksmi bathed by elephants standing on either side. The Gajalaksmi group is under an ornamental arch carved in low relief. On both sides of this entrance are two small shrines, the one to the right containing the figure of Bahubali and the left one enshrining a figure of his brother Bharata. Both the figures are carved in high relief out of the natural boulders. According to tradition this doorway was caused to be made by Camunda Raya. The images on either side of this entrance and also the flight of steps leading to this doorway were caused to be made by the general Bharatesvara in about 1130 A.D. To the right of this doorway stands a big boulder known as the Siddharagundu on which are carved numerous Siddha relievos and some inscriptions. At little distance there is another entrance known as the Gullakayajji Bagailu or doorway.

Immediately to the right of the entrance leading into the outer enclosure around the Gommatesvara image is a small shrine, facing west, known as Siddhara-basti. This shrine has only a *garbhagṛha* and a *sukhanāsi*. It is enshrining a seated figure of a Siddha. On both sides to the *garbhagṛha* doorway stand two fine, inscribed pillars which show elegant workmanship. Their tops are in the form of beautiful towers. The inscriptions are the epitaphs of two Jaina teachers named Panditarya, who died in 1398 and Srutamuni, who died in 1432 A.D.

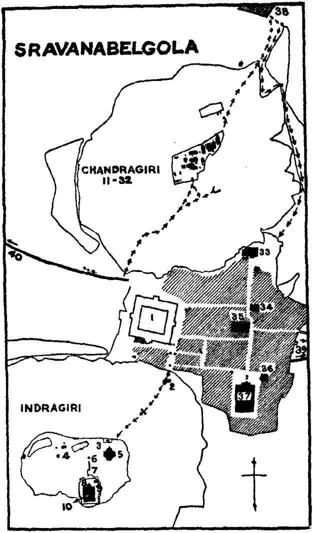
Directly to the west of Siddhara-basti and opposite to Gommata is a Brahmadeva pillar with a pavilion at the top enshrining a seated figure of Brahmadeva. Below this pavilion stands the figure of a woman called Gullakayajji, about five feet high, facing Gommata and holding a *gullakāyi* in her hands. There is a tradition that when Camunda Raya made elaborate arrangements for performing the *abhiṣeka* of Gommata, the milk did not descend lower than the thighs. But when the Guru

directed him to use for anointment the little milk brought by a pious old woman in a *gullakāyi*, it instantly ran down all over the statue in streams and covered the hill. It is said that Gullakayajji or granny was the goddess Padmavati who, in order to break the pride of Camunda Raya at his great accomplishment, appeared at the time of the anointment in the guise of a poor old woman. According to another tradition she was the mythological Kushmandini. It is said that Camunda Raya got this image of Gullakayajji erected here and as mentioned above the origin of the name of the village is also attributed by some to this tradition.

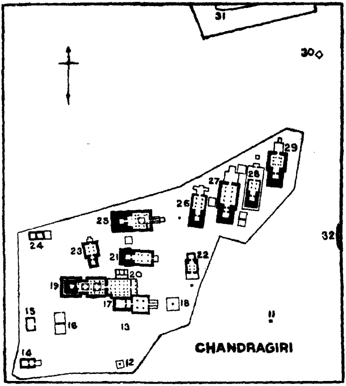
On the summit of the hill stands the image of Gommatesvara in an open court surrounded by a battlemented verandah enshrining images of Jaina saints. This enclosure is again surrounded at some distance by a heavy wall, a good part of which is picturesquely formed by boulders in their natural position.

A traditional account of Gommata is given in an inscription of *circa* 1180 A.D. and is repeated with some additions and variations in the details in several literary works such as the *Bhujabalīśataka*, *Bhujabalīcarite*, etc. The particulars mentioned about Gommata in the inscription are that he was the son of Purudeva, the first Tirthankara, and the younger brother of Bharata and that his name was Bahubali or Bhujabali. In a struggle for empire between the brothers, Bahubali won, but generously handed over the kingdom of the earth to the defeated elder brother and retired from the world in order to do penance. He thus became a 'Kevali' and attained such eminence by his victory over *karma* that Bharata erected at Paudanapura an image in his form. In course of time the region around the image became infested with innumerable *kukkuta sarpas* or cockatrices. The image afterwards became invisible to all but the initiated. But Camunda Raya having heard a description of it, set out with the desire of seeing it. Finding that the journey was beyond his power, he resolved to erect such an image himself at Sravana Belgola. An arrow shot by him from Candragiri struck a boulder on Indragiri, which appeared to him in the form of Gommata. With great effort Camunda Raya succeeded in getting this statue made under the supervision of the monk Aristanemi. The literary works mentioned above support this tradition but differ only in minor details.

Inscriptions definitely state that the statue of Gommata was caused to be erected by Camunda Raya, the minister of the Ganga king Rajamalla Satyavakya or Racamalla, whose reign began in 974 A.D. and ended about 984 A.D. Since according to tradition the consecration



1. Kalyani (pond), 2. Brahmadeva Temple, 3. Cauvisatirthankara Basti, 4. Chennanna Basti, 5. Odegal Basti. 6. Tyagada Brahmadeva Pillar, 7. Akhanda-Dvara, 8. Siddhara Basti, 9. Gullakayajji, 10. Gommatesvara Image.



11. Bhadrabahu Cave, 12. Kuge Brahmadeva Pillar, 13. Inscriptions, 14. Santinatha Basti, 15. Bharatesvara, 16. Mahanavami Mantapas, 17. Parsvanatha Basti, 18. Manastambha, 19. Kattale Basti, 20. Chandragupta Basti, 21. Sasana Basti, 22. Majjiganna Basti, 23. Chandraprabha Basti, 24. Suparsvanatha Basti, 25. Camunda Raya Basti, 26. Eradukatte Basti, 27. Savatigandhavarana Basti, 28. Terina Basti, 29. Santisvara Basti, 30. Iruve Brahmadeva Temple, 31. Kanchina Done, 32. Lakki Done, 33. Bhandari Basti, 34. Akkana Basti, 35. Nagara Jinalaya, 36. Mangayi Basti, 37. The Jain Matha, 38. Jinanathapura, 39. Kambadahalli, 40. Hale Belgola.

took place during the reign of Rajamalla, the statue must have been erected between these two dates. But a Kannada work, popularly known as *Cāmuṇḍarāya-purāṇa* composed in 978 A.D. by Camunda Raya does not mention the erection of the statue in the long account it gives of the author's achievements. It is therefore reasonable to conclude that the image was set up after 978 A.D. In the absence of more precise information the date of completion of the colossus may be taken as 983 A.D. The traditional date of the consecration of Gommata by Camunda Raya, given in several literary works however is Sunday, the fifth lunar day of the bright fortnight of Caitra of the cyclic year Vibhava, corresponding to the year 600 of the Kali or Kalki era, which might correspond to 1028 A.D.

The colossal image of Gommatesvara standing erect on the summit of the larger hill is nude and faces north. The shoulders of the image are very broad and the arms hang straight down the sides with the thumbs turned outwards. The waist is small. From the knee downwards, the legs are rather short and thick. The figure has no support above the thighs. Up to that point it is represented as surrounded by ant-hills from which emerge serpents and a climbing plant (*mādhavī*) twines itself round both the legs and arms terminating at upper part of the arm in a cluster of berries or flowers. The pedestal is designed to represent an open lotus. The image is carved in fine-grained light-grey granite. It looks as bright and clean as if it had just come from the chisel of the artist. It is probable that this image was cut out of a great tor which stood on the spot as it would have been an impossible task to transport a granite mass of such huge size up the oval hill-side. The statue of Gommata is more impressive both on account of its position and size than the statues of Rameses in Egypt and is bigger than any other monolithic statue in the world. Two more colossal images of Gommata are known to exist, one at Karkala and the other at Enur, both in the South Canara District. The image at Karkala, erected by Virapandya in 1432 A.D., is 41 feet 5 inches high. While that at Enur erected by Timmaraja of the family of Camunda at the instance of Carukirtti Pandita of Belgola in 1604 A.D. is 35 feet high. These two images are identical with the Sravana Belgola statue in the way in which they are represented, but differ considerably in the delineation of the features. At Sravana-gutta near Ilivala, Mysore taluk, is another statue of Gommata, about, 20 feet high on the top of a small rocky eminence. A creeper twines round the thighs and arms as in other images while a cobra with expanded hood forms a support for each hand. It is not known when or by whom this statue was erected. The Sravana Belgola image is not only the most ancient in date but also the largest and the most beautiful of all.

The measurements of the different parts of the image which were taken recently by the Department are as follows :

Total height of the image	58'—0"
Total height to the bottom of the ear	50'—0"
From the bottom of the ear to the crown of the head (about)	6'—6"
Length of the foot	8'—3"
Length of the great toe	2'—9"
Half girth of the thigh	10'—0"
Breadth across the pelvis	13'—0"
Breadth at the waist	10'—0"
Breadth across the shoulders	23'—7½"
From the base of the neck to the ear	2'—6"
Length of the fore finger	3'—9"
Length of the middle finger	5'—0"
Length of the third finger	4'—8"
Length of the fourth finger	3'—2"

The labour bestowed on this image is really astonishing and the image is on the whole a very successful master-piece of sculpture. The best part of the image is its face with its wonderful contemplative expression touched with a faint smile with which Gommata gazes out on the struggling world. The spirit of Jaina renunciation is fully brought out in this statue. The nudity of the image indicates absolute renunciation, while its stiff and erect posture suggests perfect self-control. The benign smile on the face shows the inward bliss and sympathy for the suffering world. In spite of its slight anatomical defects, the image looks majestic and impressive. Fergusson says, "Nothing grander or more imposing exists anywhere out of Egypt and even there no known statue surpasses it in height." The majesty and the beauty of this great image has led many Kannada poets., old and new, to sing their praises of it in beautiful poetry. From the terrace around the Gommata image a wonderful sight meets the eye on all sides extending over a radius of about forty miles. On a clear day many well-known places can be identified through field glasses. This sacred place assumes an indescribable charm at dawn, at sunset, by moonlight and in the darkness of a star-lit night.

The *Mastakābhiṣeka* or the head-anointing ceremony is performed only at intervals of several years and at great cost. The earliest one on record took place in 1398 A.D. and the latest in 1940 A.D. The following account of the ceremony held in 1887 A.D. is quoted from *Epigraphia Carnatica*, Volume II, Sravana Belgola, pages 18-19 :

"The 14th March last was the day of anointing for the statue of Gommatesvara. It was a great day, in anticipation of which 20,000 pilgrims gathered there from all parts of India. There were Bengalis there, Gujaratis also, and Tamil people in great numbers. Some arrived a full month before the time and the stream continued to flow until the afternoon of the day of the great festival. For the whole month there was daily worship in all the temples and *pāda-pūjā* or worship of the feet of the great idol besides. On the great day, the 14th, the people began to ascend the hill even before dawn in the hope of securing good places from which to see everything. Among them were large numbers of women and girls in very bright attire, carrying with them brass or earthen pots. By 10 O'clock all available space in the temple enclosure was filled. Opposite the idol an area of 40 square feet was strewed with bright yellow paddy, on which were placed, 1,000 gaily painted earthenware pots, filled with sacred water, covered with cocoanuts and adorned with mango leaves. Above the image was scaffolding, on which stood several priests, each having at hand pots filled with ghee, milk and such like things. At a signal from the Kolhapur Svami, the master of the ceremonies, the contents of these vessels were poured simultaneously over the head of the idol. This was a sort of preliminary bath, but the great bath took place at 2 O'clock. Amid the horrible dissonance of many instruments, the thousand pots already mentioned were lifted as if by magic from the reserved area to the scaffolding and all their contents poured over the image, the priests meanwhile chanting texts from the sacred books. Evidently the people were much impressed. There were mingled cries of 'Jai Jai Maharaja', and 'Ahaha, Ahaha', the distinctive exclamation of Northern and Southern Indians to mark their wonder and approval. In the final anointing, fifteen different substances were used, namely, water, cocoanut meal, plantains, jaggery, ghee, sugar, almonds, dates, poppy seeds, milk, curds, sandal, gold flowers, silver flowers, and silver coins. With the gold and silver flowers there were mixed nine varieties of precious gems ; and silver coins to the amount of Rs. 500 completed the offering."

On both sides of the image of Gommata, a little to the front, are two *cāmara* bearers, about 6 feet high, beautifully carved and richly ornamented, the one to the right being a male *yakṣa* and the other a female *yakṣi*. To the left of the colossus is a circular stone basin called Lalitha Sarovara (or the lovely pond), the name being engraved on the ant-hill opposite to it, which receives the water used for the sacred bath of the image. There is a scale engraved near the left foot of Gommata measuring 3 feet 4 inches. But it is not known which of the standard measures it represents. To the right and left of Gommata, on the ant-hills are engraved

inscriptions in old Kannada, Marathi and Tamil stating that Camunda Raya got the image made and that Ganga Raja got the *suttālaya* or the surrounding buildings constructed.

The *maṇṭapa* or pillared hall in front of Gommata is decorated with nine well-carved ceilings. Eight of them have figures of the *aṣṭa-dik-pālakas* or regents of the eight directions, while the central one has in the middle a fine figure of Indra holding a *kalaśa* or water vessel for anointing Gommata. The ceilings are artistically executed and considering the material used, namely, hard granite, the work redounds to the credit of the sculptors. From the inscription in the central ceiling it may be inferred that the hall was caused to be erected by the minister, Baladeva, in the early part of the 12th century.

The Kannada, Marathi and Tamil inscriptions engraved on either side of the image immediately below those of Camunda Raya state that the enclosure around Gommata was caused to be made by Ganga Raja, the general of Visnuvardhana Hoysala. The cloisters in this enclosure enshrine a large number of beautiful images of the Tirthankaras, *yakṣī* Kusmandini and Bahubali or Gommata. Most of them are of high class Hoysala art. Many of these images bear votive inscriptions on their pedestals and there are name boards fixed over these images. The twentyfour Tirthankaras are : (1) Adinatha, (2) Ajitanatha, (3) Sambhava, (4) Abhinandana, (5) Sumatinatha, (6) Padmaprabha, (7) Suparsvanatha, (8) Candraprabha, (9) Puspadanta, (10) Sitalanatha, (11) Sreyansa, (12) Vasupujya, (13) Vimalanatha, (14) Anantanatha, (15) Dharmanatha, (16) Santinatha, (17) Kunthunatha, (18) Aranatha, (19) Mallinatha, (20) Munisuvrata, (21) Naminatha, (22) Neminatha, (23) Parsvanatha, (24) Vardhamana.

Some of the above Tirthankaras are however not represented in the group.

from *A Guide to Sravana-Belgola*/3rd revised edition, 1953/pp. 7-15
Courtesy : Department of Archaeology, Government of Mysore

The Voice for a Golden Past

P. B. Desai/*Jainism in South India*/Jaina Samskriti Samrakshaka Sangha/Solapur/1957/pp.102-03.

Bodhan is the headquarter of a *tāluka* of the name in the Nizamabad Dt. It contains a large number of ancient sculptures, inscriptions and other antiquities. The inscriptions are in Kannada and belong to the regime of the Western Calukyas of Kalyana. An inscription of Trilokyamalla or Somesvara I, dated in A.D. 1056, informs us that Bodhan was the capital of Rastrakuta emperor Indravallabha who may be identified with Nityavarsa Indra III (A.D. 913-22). The mosque known by the significant name Deval Masjid here must have been originally a Jaina temple. This fact is evident from its pillars bearing the figures of Tirthankaras carved on them. A damaged epigraph of the reign of Vikramaditya VI found at the Bellal Tank, registers the grant of certain lands and dues to the teacher Municandra Siddhantadeva for the benefit of a Jaina temple.[1]

But this is only a fringe of the later history of the place the beginnings of which penetrate into the hoary antiquity of several centuries before the Christian era. To trace its early history some material is available in the Buddhist, Jaina and Brahmanical literature. In the inscriptions at Bodhan noticed above, the place has been mentioned as Bodhana, which form of the name is also found in modern usage. The ancient name of the place was Podana ; and the identity of Podana with Bodana does not rest on conjecture. In the Kannada *Pampā Bhārata*, it is stated that Yuddhamalla I, the early ancestor of the poet's patron Arikesari II, indulged in the bathing ceremony of five hundred elephants every day at Bodana which, from the manner of the description in the passage, appears to have been the capital of Yuddhamalla I. The same incident is related in almost identical pharases in the Vemulavada pillar inscription and Parabhani copper plate charter, which are composed in Sanskrit. In these two records the word Podana is substituted for Bodana, establishing the identity of both.[2]

[1] *Hyderabad Archaeological Series*, no. 7.

[2] The history of this identification is interesting. In the article entitled 'Arikesari and Pampa' (*Pracina Karnataka*, April, 1933), the present writer established the identity by citing the parallel passages. M. Govinda Pai arrived at the same conclusion independently in his article, 'Pampa : His Country and Time', published in the Kannada journal *Bharati*, September, 1933. In his *Mediaeval Jainism* (p. 186) Dr. B.A. Saletore proceeds with the identification, but does not go into the details.

Paudanya and Paudana were still earlier variants of the place name. According to the *Mahābhārata*, Paudanyapura was founded by Asmaka. Asmaka was also the name of a country, figuring in the *Purāṇas*. It lay between the rivers, Godavari and Narmada, having Podanapura as its capital. Asmaka becomes Assaka in the Buddhist literature wherein Assakas are referred to as a people or a tribe. The Buddhist writers mention this place as Potana and Potali.[3] In the *Daśakumāracarita*, chap. 8, the king of the Asmaka country is stated to have been a feudatory of the ruler of Vidarbha.

Podana appears to have been a stronghold of Jainism in very early times. It is celebrated in the Jaina literature as the capital of Bahubali,[4] son of the first Tirthankara, whose former name was Purudeva. It is also mentioned in the life of Parsvanatha.[5] By the time of the 10th century A.D. it had ceased to be a centre of Jaina faith, and legends and miraculous tales had grown around it. This is illustrated from an account of the foundation of the statue of Gommatesvara at Sravana Belagola by Camundaraya as narrated in an inscription from that place. The emperor Bharata, elder son of Purudeva, caused to be made near Paudanapura, an image of Bahubali, 525 bows high. After the lapse of time, a world-terrifying mass of immeasurable *kukkuṭa sarpas* sprang up near the image. Afterwards the region became invisible to the common people, though seen by many skilled in charms. There could be heard the sound of celestial drums ; and there could even be seen the details of divine worship. On hearing of the supernatural powers of the Jina a desire arose in the mind of Camundaraya to see him. But finding that the place was distant and inaccessible, he caused to be made the image of Gommatesvara and installed it at Sravana Belagola.[6]

3 Nundo Lal Dey : *Geographical Dictionary of Ancient and Mediaeval India*, pp. 12-13. But its identification with Pratishthana is evidently incorrect (p. 157).

4 *Adipurana*, IX, 65-prose passage, XIV, 43-prose passage, etc.

5 *Bharati* (Kannada Journal), 1933, September, p. 26, f.n. 19.

6 *Ep. Carn.*, vol. II, no. 234. Bodhana had inherited similar legends in the Brahmanical literature also. This is testified by the *Mahabharata* of the Kannada poet Kumara Vyasa. In the Bakavadha Parva the poet specifically refers to the place by its name Bodana and describes the events originally attributed to Ekacakranagara as having taken shape in this region. The place is also spoken of as Viprapura and Bahudhanyanagari in the chapter.

James Fergusson/*History of Indian and Eastern Architecture*, Vol II/ Munshiram Manoharlal/Delhi/1967/pp. 71-73.

The first peculiarity that strikes one as distinguishing the Jaina architecture of the south from that of the north, is the division of the southern temples into two classes, called *Bastis* and *Bettas*.[1] The former are temples in the usual acceptance of the word, as understood in the



Jaina Bastis at Soavana Belgola

north, and, as there, always containing an image of one of the twenty-four Tirthankaras, which is the object there worshipped. The latter are unknown in the north ; and are courtyards usually on a hill or rising ground, open to the sky and containing images, not of a Tirthankara, but of Gomata or Gomatesvara so called, though he is not known to the

[1] *Basti*, properly "*Basadi*", is a Jaina monastery or temple ; it is the Kannada form of the Sanskrit "*Vasati*" having the same meaning ; *Vasahikā* is applied to buildings including monastery and temple. —Buhler, '*Ueber das Leben des Hemacandra*', p. 57. '*Betta*', in Kannada, means a hill.

Jains in the North. All the images on the rock at Gwalior are of one or other of the Tirthankaras, and even the Alwar colossus, Nan Gungi, can hardly be identified with these southern images.[2] The statues of this Jaina saint are among the most remarkable works of native art in the south of India. Three of them are well known, and have long been known to Europeans.[3] That at Sravana Belgola attracted the attention of the late Duke of Wellington when, as Sir A. Wellesley, he commanded a division at the seige of Seringapatam. He, like all those who followed him, was astonished at the amount of labour such a work must have entailed, and puzzuled to know whether it was a part of the hill or had been moved to the spot where it now stands. The former is the more probable theory. The hill, called Indragiri, is one mass of granite about 400 ft. in height, and probably had a mass or Tor standing on its summit-either a part of the subjacent mass or lying on it. This the Jains undertook to fashion into a statue 58 ft. in height, and have achieved it with marvellous success. The task of carving a rock standing in its place the Hindu mind never would have shrunk from, had it even been twice the size ; but to move such a mass up the steep smooth side of the hill seems a labour beyond their power, even with all their skill in concentrating masses of men on a single point. Whether however, the rock was found in situ or was moved, nothing grander or more imposing exists anywhere out of Egypt, and even there no known statue surpasses it in height, though, it must be confessed, they do excel it in the perfection of art they exhibit.[4]

The image at Karkala in south Kanara, which is next in size—being 41 ft. 5in. in height, and weighing about 80 tons[5]—was moved certainly to the place where it now stands, and its date luckily is engraved upon it,—A.D. 1432.

[2] It would appear from the inscriptions on these statues in the south that they represent Bahubalin, a son of Rsabhanatha and brother of Bharata.—*Indian Antiquary*, vol. vii, p. 353 ; vol. xxx, p. 248 ; Rice, *Inscriptions at Sravana Belgola*, Introd, pp. 25 *et seqq.*. The first of the three Kevalins or immediate successors of Mahavira, were also named Gautama.

[3] Three from Kanara were engraved in Moor's *Hindu Pantheon*, 1810, plates 73 and 74 ; and two of them in Buchanan's *Journey through Mysore, etc.*, vol. III, pp. 83, and 410 ; also in *Indian Antiquary*, vol. II, pp. 129 and 353 ; vol. V, p. 57 ; and *Epigraphia Indica*, vol VII, op. 108 *et seqq*, where the inscriptions also are given. At Sravanagutta, near Ilavala in Mysore district, on a rocky height, is another of these statues now abandoned, about 20 feet in height ;there is also one on a hill near Tippur about 9 ft. high, but only in half relief ; and on the Candragiri hill is an unfinished one about 10 ft. high.—Rice, *ut sup.*, 29.

[4] The inscription on the statue ascribes it to Camundaraya, minister to the Ganga king Racamalla II, who ruled about A.D. 980.

[5] *Asiatic Researches*, vol. IX, p. 285 ; *Indian Antiquary*, vol. II, p. 353.

The third at Yenur or Venur, also in south Kanara, is smaller, about 35 ft. high apparently,[6] and is the latest of the three, having been erected in 1604.

All these three figures belong to the Digambara sect of Jains, being entirely naked ; and all possess the peculiarity of having twigs or creeping plants twisted round their arms and legs, in the manner found in the cave-temples, and in having serpents at their feet. In the Jaina cave at Badami a similar figure has two creeping plants wound round its arms and legs precisely as these twigs are here, and serpents at his feet, while the *Dīkṣā* or Bo-tree is relegated to the background.[7] This figure, though possibly not so old as the cave in which it is found—say A.D. 600 —is much older than the three great monoliths, but represents the same individual—the ideal ascetic—who stood in meditation until the ant-hills arose at his feet and creeping plants grew round his limbs. This Gomata, or Dorbali has no prominent place in the Svetambara pantheon, though Parsvanath is, with them, occasionally represented in a similar position.[8]

R. S. Gupta/*Iconography of the Hindus, Buddhists and Jainas* D. B. Taraporevala Sons & Co Private Ltd./Bombay/1972/p.175.

Bahubali was the second son of Rsabhanatha and queen Sunanda. His step-brother was Bharata. Bahubali and Bharata succeeded to different parts of the empire after Rsabha retired. When Bharata began a career of conquest, he subdued many kings and demanded homage even from his brothers. Ninety-eight of his brothers renounced their worldly claims, and became monks, but Bahubali refused to submit to his brother. The two brothers met on the battle-field and fought a prolonged and tough duel. When Bahubali was about to achieve victory, he suddenly realised the futility of worldly existence and stopped fighting. He performed *muṣṭiloca* (penance), plucking hair from his head, renounced all attachments, including garments, and became a monk.

He stood motionless, in the *kāyotsarga* attitude and endured the rigours of the elements. Years passed. Wild animals pulled and

[6] Moor's *Hindu Pantheon*, plate 73 ; *Indian Antiquary*, vol. V, p. 37.

[7] *Archaeological Survey of Western India*, vol. I, p. 25, plate xxxvii.

[8] Nearly all the Tirthankaras are said to have attained bliss (*moksa*) in this position called *kayotsarga*. In the Svetambara temples standing figures of Jinas are often placed on each side of the principal image and in Gujarati are known as "*Kausagiyas*", that is—figures in the *kayotsarga mudra*.

pushed him. Creepers grew round his body. Birds made nests on his head. Serpents built ant-hills and sauntered around his body. He stood unaware of all these. But inspite of this rigorous penance, he could not obtain *kevala-jñāna* for he still remained attached to pride. His father Rsabhanatha instructed his daughters Brahmi and Sundari to go and ask him to give up his pride. On his doing this, Bahubali attained *kevala-jñāna* (knowledge). Bahubali is also called Gommata or Gommatesvara. Camundaraya, a Ganga general erected a huge image of Bahubali at Sravana Belgola and this has been called Gommatesvara. Bahubali is popular in this name in South India in general and Karnataka in particular.

Kamta Prasad Jain/*The Religion of Tirthankaras*/The World Jain Mission/ Aliganj (Etah)/1964/ pp. 383-85.

The remarkable thing of Jina images of South is that most of them are in standing posture and more simple and impressive but those in seated posture are full of decorative *prabhāvalī*, which differs entirely from that of the northern and eastern style. Images of excellent beauty of southern style are to be seen in the temples of Sravanabelgola, Moodbidire, Karkala and Halebid etc.

But a distinguished feature of the artistic workmanship of the South Indian Jaina art is the system of constructing colossal statue of Bahubali Gommatesvara. The earliest specimen of Bahubali image belonging to sixth century A.D. is found at Badami. But the most famous and excellent figures of the artistic workmanship are the well-known three colossal statues of Bahubali Gommatesvara at Sravanabelgola, Karkala and Venur. The last one is the smallest of the three (35 feet high) and the first biggest, of an height of about 57 feet. That at Karkala is 46 ft. 5 inches high, $10\frac{1}{3}$ ft. broad and 10 ft. thick, weighing about 80 tons. "All the three", informs Prof. S. R. Sharma, "are carved, each out of a single block of gneiss, giving expression to the same ascetic ideal in the self-same manner, with the exception of the dimples in the cheeks of the Venur colossus expressing a deep grave smile ! They date respectively from about 983 A.D., 1432 A.D., and 1604 A.D. All are set on heights of more or less prominence, visible from a considerable distance around, and despite their formalism, command respectful attention by their enormous, mass and expression of degnified serenity."[1]

[1] *Jainism and Karnataka Culture*, pp. 103-104.

The colossal statue of Bahubali at Sravanabelgola, of the rocky hill of Indrabetta, in Mysore state, has been regarded as a 1,000 years old wonder in stone.[2] The Sage Bahubali, is portrayed in deep meditation and plants climb him unnoticed, the ant-hills arose at his feet and his feet are entwined with weeds and *kukkuta sarpas*. He attained *nirvāṇa* in that position of *kāyotsarga* (i.e. standing erect in bodily abandonment). "This is one of those colossal statues that are found in this part of the country" (Karnataka), says Walhouse, "statues truly Egyptian in size, and *unrivalled throughout India as detached works*...Nude, cut from a single mass of granite, darkened by the monsoons of centuries, the vast statue stands upright, with arms hanging, straight, but not awkwardly, down the sides in a posture of somewhat stiff but simple dignity." It is indeed

"A statue solid set
And moulded in colossal calm !"

The mystic beauty and the ascetic dignity of these colossal statues have always commanded respect from the on-lookers. Even a muslim invadar like Hyderali was wonderstruck to look at the great colossus and granted villages for the worship of Sri Gommatesvara.[3] Recently the wonderful attraction of the grand statue have won the hearts of many a pious Jainas from the northern India, who have now managed to erect colossal statues of Bahubali of great heights (but not exceeding 57 feet) at Arrah in Bihar, at Ayodhya and Sonagir in Uttara Pradesh and at Bahubali Kumbhoj in Maharashtra. Another colossus of Bahubali is under construction at Bombay also.

R. C. Mazumdar, H. C. Raychoudhury and Kalikinkar Datta/*An Advanced History of 'India* Macmillan & Co. Ltd. London/1968/p. 151.

They (the Hoysalas) perhaps inherited the art traditions of their predecessors, the Gangas, during whose rule the famous colossal Jaina image of Gomata was constructed by Camundaraya, a minister, in about A.D. 983. The statue, placed on the top of a hillock at Sravana Belgola, is more than 56 feet high, i.e., about ten times the size of a human being. It is wrought out of a single block of stone of the hardest species. In boldness of conception and difficulty of execution, it has perhaps no rival among the sculptures of the world.

2 *The World's Greatest Wonders* (London), p. 47.
3 *Studies in South Indian Jainism*, I, pp. 116-117.

B. A. Saletore/*Mediaeval Jainism*/Karnatak Publishing House/Bombay/1958/pp.108-11.

General Camunda was the personification of liberality. It was because of his unparallelled benevolence that his royal master gave him the title of Raya.[1] His preceptor was the celebrated Ajitasena about whom we have narrated a few details in the previous pages. This is proved by epigraphs and his own work *Cāmuṇḍarāyapurāṇa.*[2] But he seems to have come under the influence also of Nemicandra Siddhanta Cakravarti. We infer this from Nemicandra's work called *Gommaṭasāra* in which Camunda Raya has been appreciatively mentioned.[3] Cidananda Kavi, a Kannada author, in his *Munivaṁśābhyudaya* (*circa* A.D. 1680) confirms the fact that Nemicandra Siddhanta was the preceptor of Camunda Raya.[4]

Both the famous Jaina *gurus* may have been responsible for the uncommon liberality of Camunda Raya. An inscription dated about A.D. 1159, which will be examined in connection with another Jaina general, gives us the importance of Camunda Raya as a devout Jaina, thus—"If it be asked who at the beginning were firm promoters of the Jina *dharma*—only Raya, the excellent minister of king Racamalla (is the reply)."[5]

His endowments for the cause of Jainism have earned for him an undying name in the history of India. It was he who caused the colossal image of Gommata to be set up at Sravana Belgola. Inscriptions of the eleventh century A.D. and of later date and the evidence of later Jaina writers confirm this assertion. We are indebted to the late Mr. Narasimhacarya for all details concerning the inscriptional and literary evidence dealing with the setting up of the famous statue of Gommata on the Doddabetta or larger hill at Sravana Belgola. This monolithic statue is about 57 feet high ; and the following account of Gommatesvara is given in an inscription found on the left hand side of the *dvārapālakas* near the same image, and dated about A.D. 1180 :

"The honourable and high-souled Bahubali was the son of Puru. Having generously handed over the kingdom of the earth to his elder brother, who, on defeat in a regular hand-to-hand fight, unjustly left off speaking, and, when even the discus thrown by him proved a failure,

[1] *Kavicarite*, I, p. 46
[2] *Ibid.*, p. 46.
[3] *Gommatasara, Karma Kanda, Gatha* 966-972 ; see also *E.C.*, II, Intr., p. 25.
[4] *E.C.*, p. 65.
[5] *Ibid.*, 345, p. 148.

was seized with shame, went forth and destroyed the enemy *karma*. The emperor Bharata, conqueror of all kings, son of Purudeva, caused to be made near Paudanapura, with joy of mind, an image 525 bows high, resembling the victorious-armed Bahumali-Kevali. After the lapse of a time, a world terrifying mass of immeasurable *kukkuṭa sarpas* (fowls with the head and neck of serpents) having sprung up in a region near that Jina, that enemy of sin obtained, indeed, the name Kukkutesvara. Afterwards that region became invisible to the common people, though seen even now by many skilled in charms (*mantra-tantra*). There might be heard the sound of the celestial drum, why say more, there might even be seen the details of divine worship ; those who have seen the brilliant charming mirror of the nails of that Jina's feet, can see the forms of their former births—the supernatural power of that god renowned in the world. On hearing from people of the celebrated supernatural power of that Jina, a desire arose in his (i.e. Camunda Raya's) mind to see him, and when he prepared himself to go, he was told by his preceptors that the region of that city was distant and inaccessible ; whereupon saying, 'In that case I will cause to be made an image of that god', Gomata (i.e. Camunda Raya) had this god made. Combining in himself learning, purity of faith, power, virtuous conduct, liberality, and courage, the moon of the Ganga family, Racamalla, was celebrated in the world. Was it not that king's matchless power, Camunda Raya (alias) Gomata, an equal of Manu, that thus caused this god to be made with greater effort ?"[6] In the same inscription we have a lengthy account of the great image itself which we abstain from citing.

The above account of the setting up of the image of Gommatesvara as given in one of the inscriptions at Sravana Belgola is repeated with a few additions and variations in several Kannada works like *Bhujabalīśataka* by Doddayya of Periyapattana (*circa* A.D. 1550), *Bhujabalīcarite* by Pancabana (A.D. 1614), *Gommaṭeśvaracarite* by Anantakavi (*circa* A.D. 1780), *Rājāvalīkathe* by Devacandra (A.D. 1838), and in the *Sthalapurāṇa* of Sravana Belgola.[7]

The late Mr. Narasimhacarya, who collated the above references to Gommatesvara in Kannada literature, opined that the great statue was built in A.D. 983.[8] But Dr. Shama Sastry has shown, on the evidence of a work called *Bāhubalīcaritraśataka*, attributed to Nemicandra, that the statue was constructed in A.D. 1028.[9]

[6] *E. C.*, II, 234, p. 98, See also Intr., p. 12.
[7] *Ibid.*, Intr., pp. 13-15.
[8] *Ibid.*, Intr., p. 15.
[9] *M.A.R.* for 1928, 127-129.

C. Sivaramamurti / *Indian Sculpture*/Allied Publishers Private Ltd/ Bombay-Calcutta-New Delhi-Madras/1961/pp. 86-87.

Probably the greatest monument of the Gangas is the colossal image of Gomatesvara at Sravanabelagola which was caused to be made during the time of Racamalla Satyavakya, the Ganga king, at the instance of his minister and general Camundaraya. This huge colossus which could be dated in 983 A.D. is one of the finest images of its kind in India and is a tribute to the fine workmanship of the Ganga sculptor.

Vincent A. Smith / *Oxford Hisroy of India*, Part I/Oxford University Press/London/1923 (2nd Ed)/p. 199.

The Gangas of the tenth century were zealous patrons of Jainism, which had a long history in the peninsula from the fourth century B.C. The colossal statue of Gomata, 56½ feet in height, wrought out of a block of gneiss on the top of an eminence at Sravana Belgola, and justly described as being unrivalled in India for daring conception and gigantic dimensions, was executed in about A.D. 983 to the order of Camunda Raya, the minister of Ganga king.[1]

K. R. Srinivasa/*Jaina Art and Architecture* Vol. II/ed by **A. Ghosh**/ Bharatiya Jnanapitha/New Delhi/1975/pp. 222-24.

By far the greatest achievement of the Gangas, and for that matter of any other dynasty in India, is the colossal statue of Gommatesvara on the Indragiri hill of Sravanabelgola. Standing on the crest of the hill which rises over 140 m., it is visible from great distances all round. It is carved out of a tall granitic which originally projected on the hill-top and which amply satisfied the sculptor by its homogeneity and fine-grained texture. The sculpture is finished in the round from the head down to the region of the thighs by the removal of the unwanted rock from behind, front and sides. Below the thighs, the knees and the feet are cut in very high relief with the parent rock-mass still left on the flanks and rear, as if to support it. The flanking rock-masses depict ant-hills and *kukuta sarpas* or cockatrices emerging out and from among them, and on either side emerges a *mādhavī*-creeper climbing up to entwine the legs and thighs and ascending almost to the arms, near the shoulders, with their leaves spaced out and terminating in a cluster of flowers or berries. The pedestal on which stand the feet

[1] Two similar but smaller colossal of much later date exist at Karakala or Karkala and Yenur in South Kanara.

of Gommata, each measuring 2.75 m., is a full-blown lotus. Broad-chested and majestic, Gommata stands erect in the *khadgāsana*-pose with his arms dangling on either side reaching to the knees and with thumbs facing in. The carving of the almost rounded head, 2.3 m. high, is a most sublime composition of any age. The sharp and sensitive nose, the half-closed and contemplative eyes, the well-shaped pouting lips wearing a benign smile, that could be discerned by a view from any direction, the slightly-projected chin with a dimple above, an imperceptibly high cheek, lobed ears and subdued and voluted curls of locks on the head invading the broad forehead—all make for a charming face, yet quite serene. The broad shoulders 8 m. across, of sturdy appearance and the lack of well-modulated elbow and knee joints, the narrow hip, 3 m. wide infront, and rounded gluteal bulges, as if to balance the erect stance, the incurved and channelled midline of the back, the firmly-planted pair of feet, all in good proportion, accentuate the beauty and stance of the figure, while at the same time they indicate the conventions of Jaina iconography that has had nothing to do with corporeal appearances, perhaps due to the utter other-worldly personality of a Jina or a saint for whom this material world does not exist. The nudity of the figures, indicating absolute renunciation of a Kevalin, the stiff erectness of the stance suggesting firm determination and self-control and the beaming smile yet contemplative gaze—all blend together to bring out the greatness of conception and the mastery of the sculptor. The deft skill with which, besides the head and its mien, the hands, the fingers and even the nails or the feet with their toes and nails are delineated in this hard intractable *in situ* rock is something to be marvelled at. The whole sculpture has evidently been controlled by the height and extent of the original rock itself, and the tor upon which Bahubali of tradition is believed to have performed his eternal penance is still shown on the rear, the sides and the foot supporting the massiveness of the hill-composition and material basal foundation for this otherwise tall sculpture. As Fergusson says : 'Nothing grander or more imposing exists anywhere out of Egypt, and, even there, no known statue surpasses it in height.'[1] The Egyptian colossi, including that of Ramses as also the great Buddhas on the faces of the cliffs of Bamian in Afghanistan, are at best reliefs, while the Gommatesvara is in the round for most of its height above the knees, with a rear side as perfectly shaped and modelled as the front.

Added to this is the mirror-like smooth and shining polish of the entire body that brings out the rich fine grains of this greyish white granite, an art that had been lost or forgotten for more than a millennium since

[1] James Fergusson, *History of Indian and Eastern Architecture*, London, 1910, p. 72.

the workmen of Asoka and his grandson Dasaratha had polished the extensive interiors of the Ajivaka caves in the Barabar and Nagarjuni hills near Gaya in North India. For a hypaethral statue on a high hill-top exposed to sun, rain, heat, cold and abrasive dust and rain-carrying winds the polish acts as a great refractory—a fact which the makers seem to have understood. Unlike the earlier examples of Gommata at Ellora and other places, the creepers entwining round the body have been shown here with great control with their distinctive foilage well-spaced apart and in a way that would not detract from the majesty of the main figure itself.

The three later colossi of Gommata from Karkala (A.D. 1342), Venur (1604) and the one not far from Bangalore, all in the Karnataka region, do not compare with this either in stature or in beauty of finish. The apparent shortening and thickening of the legs below the knee in proportion to the general stature of the body and the limbs above or to the total height, suggested more by their still organic contact with the parent rock, are more than offset by the flanking rock-mass and its sculptures of ant-hills, serpents and the growing creepers. The artist in the choice of the proportions has been quite well aware of the unusual location of his hypaethral subject on the top of a massive ovoid hill dominating the landscape for miles around, that was to be Digambara in the real sense, with the etheral firmament and space as its canopy, background and vestment. His work was one to be viewed distinctly against such a background of endless space and that too from a distance if the eyes of the viewer were to take in the whole figure. In such a view all the parts of the body fall into proper proportions and the dignity of the work is not a little whittled.

The inscriptions on either expanse of the flanking rock at the base in three scripts, Tamil-Grantha, Nagari (Old Marathi) and Kannada, and others elsewhere, indicate that the Gommatesvara was got made by Camundaraya, the minister of the Ganga king Rajamalla Satyavakya or Racamalla (1974-84) some time after 978, the date of the *Cāmuṇḍa-rāya-purāṇa* composed by Camundaraya himself, which does not mention this great achievement of his. The date of its creation is taken to be A.D. 983, though the traditional date of its consecration, according to several literary works, is Sunday, the fifth lunar day of the bright fornight of Caitra in the cyclic year Vibhava which might be equated to A.D. 1028. The inscription at the base also states that the *suttāla* or pillared cloister with shrines of twenty-four Tirthankaras was added round the colossus by Gangaraja the general under Hoysala Visnuvardhana. In such an act of erection of the part of the *maṇḍapa* with flat

terrane immediately behind the statue he had cut down a large part of the supporting rock to a vertical scarp that forms the inner flank of his storeyed *maṇḍapa*, which, in turn, appears to be lending support to the colossus *in situ*.

Guide to India/Travel Corporation (India) Pvt. Ltd/Bombay/1962/p.34.

Sravanabelgola, 62 miles from Mysore is well-known for its unique monolithic colossus, Gomatesvara. The pilgrim centre consists of two little hills, Vindhayagiri and Candragiri with a little village and a valley between them. The colossus and the shrine built around it are on the bigger hill, the Vindhyagiri.

The colossus of Gomatesvara was carved and set up in 1982 A.D. by unknown hands under the command of Camunda Raya. Carved in light grey granite, this colossus is perfectly proportioned except for the legs which appear slightly dwarfed. Standing nude, as a Digambara saint, Gomatesvara although gigantic, is not lacking in beauty. Although ten centuries old, the statue is as fresh and well polished as when the devout Jain sculptor gave it shape. The colossus is 57 feet tall, taller than any statue of its kind in the world. It measures 26 feet in breadth across the shoulders and 10 feet across the waist ; the middle finger is as much as 5 feet long while a toe is 3 feet.

Once in ten years, on the occasion of a rare conjunction of the stars, there is a grand festival when the head of the colossus is anointed, and the statue is given a ceremonial bath.

India/*Bangalore, Mysore, Belur, Halebid*/Deptt. of Tourism, Govt. of India, New Delhi/1961.

35 miles (56 kms) by road from Belur at Sravanabelgola stands the colossus of the Jain Saint—Gomatesvara—which dominates the countryside for miles (kilometers) around. Once in twelve years, thousands of Jain pilgrims gather here from all over the country for the '*Mahāmaṣṭakābhiṣeka*' festival, when to the chanting of *mantras* (hymns), the priest bathes this 57-foot (17 metre) high monolithic statue with various substances like milk, curds, honey, fruits, gold and silver coins, etc. poured over its head from a gigantic scaffolding specially erected for the purpose.

Mangalore / *a Souvenir*/ issued by The Canara Industrial & Banking Syndicate, Ltd., on the occasion of opening their new building at Mangalore/compiled and edited by K. S. Haridasa Bhat/p. 48.

Of the three famous Gomata (meaning a handsome man/vide Govinda Pai) statues, two are found in South Kanara within a distance of about 30 miles of Mangalore towards the east. The statue at Karkala is 41" 5", in height and is estimated to weigh 80 tons. That at Venur is smaller, being only 35'. Besides being of colossal size, the Karkala statue is rendered more striking by its situation on the top of a huge granite rock 300 ft. high on the margin of a most picturesque little lake. As Mr. Walhouse describes it in Fraser's Magazine (Mar. 1875)) 'nude, cut from a single mass of granite darkened by the monsoons of centuries, the vast statue stands upright, with arms hanging straight, but not awkwardly, down the sides in a posture of somewhat stiff but simple dignity. The hair grows in close, crisp curls the broad fleshy cheeks might make the face seem heavy, were it not for the marked and dignified expression conferred by the calm forward gazing eyes and acquiline nose, somewhat pointed at tip.'

The feet each 4'9" long rest on a stance, wrought from the same rock that seems small for the immense size and weight of the statue. A lotus stem springing at each foot is carried up in low relief twice round each leg and arm.

The image was erected by king Vira Pandia in 1432 to Bahubali (son of Vrsabha, the first Tirthankara) who renounced the world at his most victorious moment. The same image at Venur though short in stature has an individuality all its own with its divine smile shedding lustre and yet held in deep restraint.

Mysore and Coorg/issued on behalf of the Tourist Division, Minstry of Transport & Communications, Government of India/reprinted December 1957/pp. 33-36.

Sravana Belgola is 62 miles from Mysore by road. It abounds in monuments that recall the achievements of an age long past. Its inscribed and sculptured records have kept green the memory of strange deeds of sacrifice and religious devotion which are full of poignant interest.

Wedged between the two hills of Candragiri and Indragiri which rise abruptly from an otherwise flat plain, the situation of Sravana

Belgola is both prominent and picturesque. The great monument of Gomata takes us back by a thousand years to the age of the Ganga kings under whose patronage Jainism flourished all over the region. But the declining influence of this religion in the succeeding years has not affected the status of Sravana Belgola as a living centre of Jain culture and pilgrimage. While recorded history takes back the antiquity of this place to the time of the Gangas who ruled till about 1000 A.D., legends that smack something of history and something of fancy associate it with the name of the Candragupta Maurya, the grand-father of Asoka, who retired to the solitude of these hills after renouncing his kingdom.

Both the hills between which the town of Sravana Belgola stands wedged are covered with numerous monuments. But by far the most impressive of these is immense monolithic statue of Gomatesvara which has been carved out of what was apparently a tor on the summit of the bigger hill Indragiri, which rises to a height of 470 feet from the ground. Passing by the beautiful pond of Kalyani around which the town nestles, the visitor approaches the foot of this hill from where he is led upwards by a flight of 500 steps cut into its rocky surface.

The image is one of the grandest creations of mediaeval Indian art. In the words of Fergusson, "There is nothing grander or more imposing anywhere out of Egypt, and even there no known statue surpasses it in height." It was built in 983 A.D. under the orders of Camundaraya, the chief minister of the celebrated Ganga king, Racamalla.

The person, whom the statue symbolises, was, according to tradition, the younger of the two brothers who fought a duel over the question of succession to their father's kingdom, won the fight, but generously made over the kingship to his defeated brother. It is such a man of strength and saintliness that the sculptor has endeavoured to depict in this 57-foot high statue which stands in the nude.

A spectacular festival connected with this image is its head anointing ceremony which occurs once in many years when the heavenly planets reach a particular conjunction. The earliest ceremony on record took place in 1398 A.D. The priests clamber up a gigantic scaffolding, specially built for the occasion at great expenses, and empty hundreds of pots containing sixteen different substancess like milk, honey, curd, jewels and gold and silver coins over its head. Thousands of pilgrims from all over India gather here to offer their prayers and worship.

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I, Moti Chand Bhura, hereby declare that the particulars given above are true to the best of my knowledge and belief.

(*Sd.*) MOTI CHAND BHURA
Signature of Publisher

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Our Contributors

MUNI RUPACHANDRA, Monk poet of Terapanth Sect.

U. P. SHAH, Editor, Journal of Indian Society of Oriental Art, Baroda.

P. C. DASGUPTA, Director of Archaeology, West Bengal.

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